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The George Perez Newsletter
#3
Spring '02
Spotlight on
CRIMSON
PLAGUE

The George Pérez Newsletter

For Pérez Fans • • By Pérez Fans

Special thanks to Rachel Ehrlich, without whom this book would not be as spectacular as we believe it to be; to Tim Chandler, Brian Cross, Andy Mangels, Glenn Anderson, Vu Nguyen, Mitch Ballard, DiNA: Simmons, Shannon Lower, Tom Smith, all the Crimson Plague Castmembers... and -- of course -- George Pérez!

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We are always on the lookout for articles and copies of art-work for forthcoming issues. If you are able to provide art, articles, or both, you can earn a discount or a free copy!

What's coming in issue #4? The Theme will be George's **Independent Days** and will cover the period after he left Marvel and DC in the early 90's.

Next Issue Question: What's your one single most favorite comic drawn by George and why?

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THE GEORGE PEREZ NEWSLETTER

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FOR PÉREZ FANS • • BY PÉREZ FANS

Hi Gang!

Here we are once again -- time flies when you are having fun! I still can't believe I'm publishing issue #3 of the GEORGE PEREZ NEWSLETTER. I was originally just happy that I finally published the first issue. Then issue two came out, which was even better than the first issue. Now here's issue number three -- wow!! This issue is a very special issue because this issue is dedicated to George's creation, CRIMSON PLAGUE.

There are two reasons I've dedicated this issue to CRIMSON PLAGUE. One, I wanted to do this issue as a birthday present to George (although the issue is coming out a little later than planned). What better present to George than something that is close to George's heart? I hope you like it, George. Secondly, although the series sadly was never completed, I'm hoping this issue will keep the flame alive. Maybe someday CRIMSON PLAGUE will be completed in some form or another. I never got the impression in any of the conversations with George that there is no hope for CRIMSON PLAGUE ever being completed.

With each issue, more and more Pérez fans join the fun. I want to thank everyone who contributed to this issue, and I hope your efforts are not your last in this endeavor. It's what this magazine is all about: for Pérez fans, by Pérez fans. A special thanks goes out to two major contributors for this issue. Tim Chandler not only contributed to the cast-member feature; he was also a major contributor to the tribute art section, providing many professionally commissioned pieces to the section. I also want to thank Rachel Ehrlich for proofreading this issue, catching many mistakes that both Marcus and I had missed. Thank you very much. You all are the greatest!!

I think I've babbled long enough. Let me know what you think of this issue, good or bad. I hope when you read this issue, it motivates you to get involved in the future. Remember, if you contribute an article, you get the issue FREE. If you have copies of George's art (comic pages, sketches, convention art, unpublished art, etc…), you earn discounts, depending on the amount contributed. I'm willing to help for copying and shipping expenses. E-mail me for details at TLorenz101@aol.com.

Next issue's theme is *George's Independent Days* (right after he left Marvel and DC in the early 1990s). I already have some contributions for the issue, but I need more. I need articles and trivia related to that theme. I would really like an article on George's days at Malibu Comics – hint, hint! I also need an article from a fan from another country for the "Pérez Fans Around the World" feature. Remember, you can get a free copy of the issue if you contribute, and I know it's a lot of money to pay for this mag when you live overseas. This is a way to save your money and to be involved.

Thanks for the support everyone!

~ Tony Lorenz

TRIVIA

Be On the Lookout for The Pointing Hand or the Exclamation Mark Throughout This Issue for Little Known Facts and Amazing Trivia!

THE BURNING RED

A Fanboy's Account of CRIMSON PLAGUE by Brian Cross

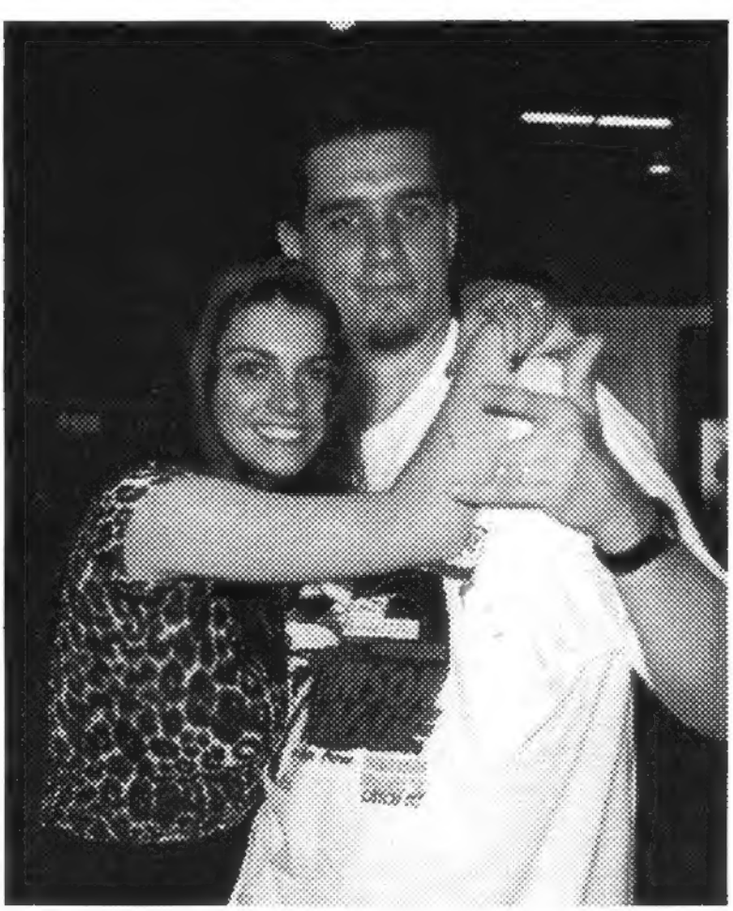
The story really begins in June 2000, after the rerelease of CRIMSON PLAGUE #1. Sure, I had bought the initial release in 1997, but it was at a convention in NYC during the summer of 2000 when the ball really got rolling. How? Well, I just happened to notice the names "DiNA: Simmons" and "Shannon Lower" on the guest list. So I figured, hey, I know who they are...might as well go meet them. DiNA: showed up first. Quite the radiant beauty, she is. Anyway, I introduced myself, got a photo, and assumed that would be it...just another fanboy gawking over another comic book model.

I went back later, when Shannon arrived. Again, photos and mindless small talk ensued. At this point, DiNA: had changed into her stunning CRIMSON PLAGUE costume, so I took the opportunity to shoot a few more pictures. I struck up a conversation, and DiNA: and I ended up talking for over an hour. She wanted to see the pictures I had taken, so she gave me her email address, so that I could send her some scans. A few weeks later, I did just that; she dug the pics, and she learned that I was a graphic/web designer. I noticed that there weren't any CP fansites around -- or if there were, they were just small pieces of George Pérez fansites. So I took it upon myself to build one; it also was used as my senior project in college (you can find it at http://www.liquidcross.com/crimson/).

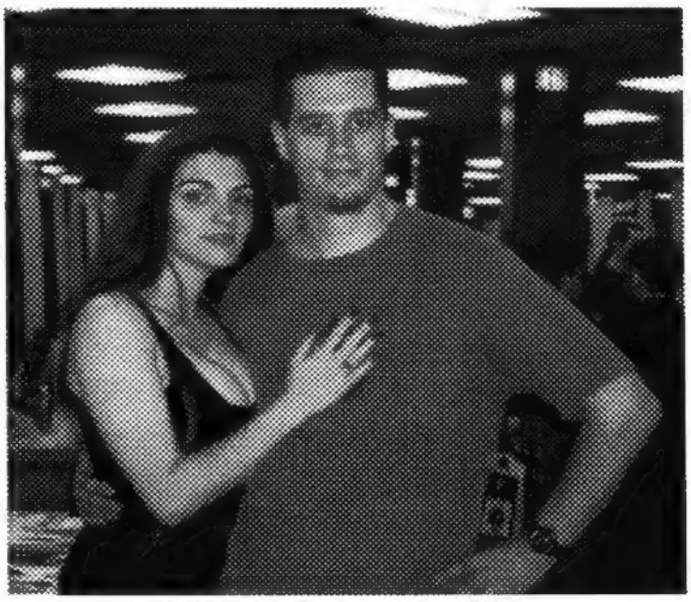
Think again, Cross.

I began building the site, showing bits and pieces of it to DiNA:, making sure I was accurate and such. She asked if she could show it to George; naturally, I had no objection. Imagine my surprise when the Man himself (no, not Stan Lee) calls me up to offer praise and assistance! After I got over the initial shock, I got back to work. George had sent me updated cast lists, a bit of inside plot info, a short biography, etc. Before I knew it, the site was ready to go, even though the photo archive left much to be desired.

Even that didn't last long...within a few weeks of the site's launch, plenty of fans sent in convention photos of DiNA:, Shannon, and crew. Fast forward a bit to Wizard World Chicago 2000. I scraped together enough cash to go, and since DiNA: was already going to be there, we figured we might as well print up flyers to promote the book and the site. Quite an enjoyable experience it was—between DiNA: introducing me to her various artist pals, snapping photos, and acting foolish onstage at the (now-defunct) Eruptor.com booth, I managed to buy some slick artwork (no Pérez stuff this time around



-- I was broke enough as it is!). We used up most of the flyers, if not all of them—DiNA: would pass them out at either the Comic Book Legal Defense Fund booth or the Image booth, and I'd "accidentally" drop them onto tables as I wandered about.



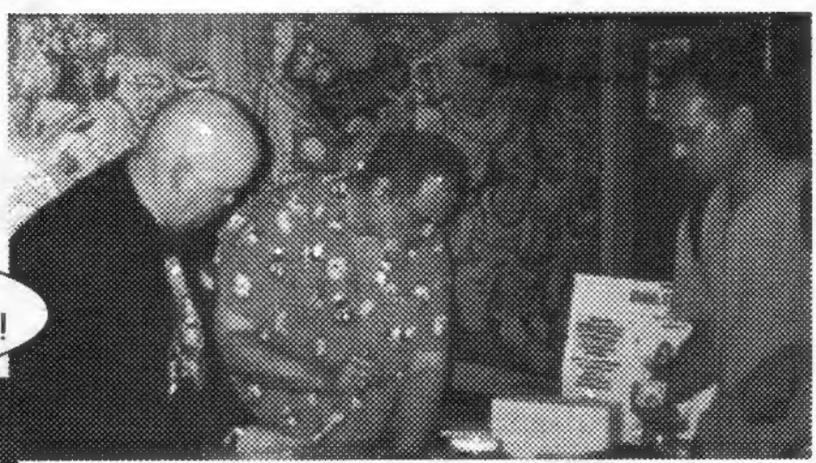
Dina and Cross at NYC

So even after all this madness, I had yet to meet the man himself, George Pérez. Figures that the one time I get to fly out to Chicago, he couldn't make it. At any rate, I ended up meeting him at a NYC signing in June 2001. I didn't get much of a chance to chat (there was one hell of a line), but I did manage to get a few words in. We spoke briefly about the website and whatnot, then it was time for me to grab food and catch a train home. I had also dropped off some cash to get a sketch done, which arrived in the mail a few days later. I figured I'd have a quick DiNA: headshot, or something along those lines. Well, it was a DiNA: headshot alright, but in color, and filling the page! I was most pleased.

In the midst of all this...CRIMSON PLAGUE was unfortunately cancelled. So where did that leave me? Well, obviously the site doesn't really get updated anymore, but I've left it up and running, as an informational archive. For a time, I considered getting rid of it, but I just couldn't; it was a labor of love. CRIMSON PLAGUE was a book—no, a saga—that had a more potent effect on me than most other comic books. Through it, I made many new friends, new connections, and really got an insight on the comic book industry that I was fortunate to be some small part of. CRIMSON PLAGUE may be in the past, but I still keep in touch with George, DiNA:, Shannon, and crew. They're some of the coolest people I've ever met.

This Photo Montage of DiNA:, Shannon, George, and the rest is made possible by Cross. Thanks for your help, Cross!

Belinda Maria Pérez (Diving Belle of the Taggers) is George Pérez's niece.

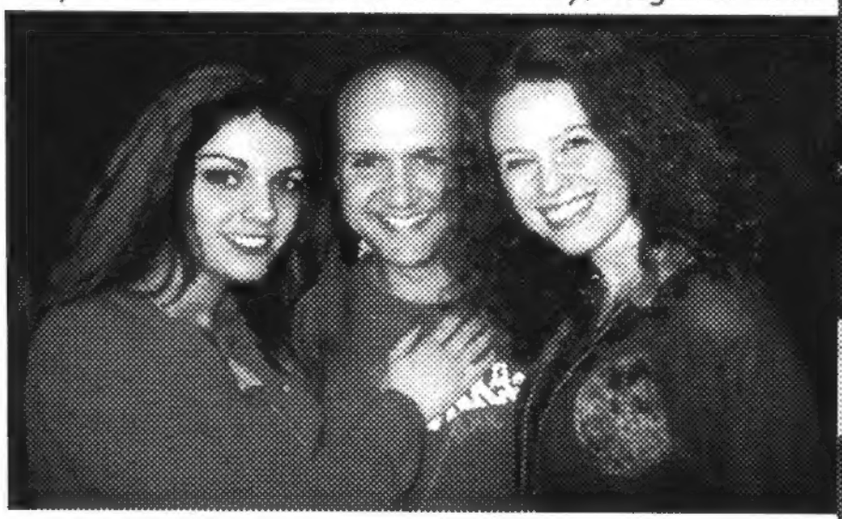


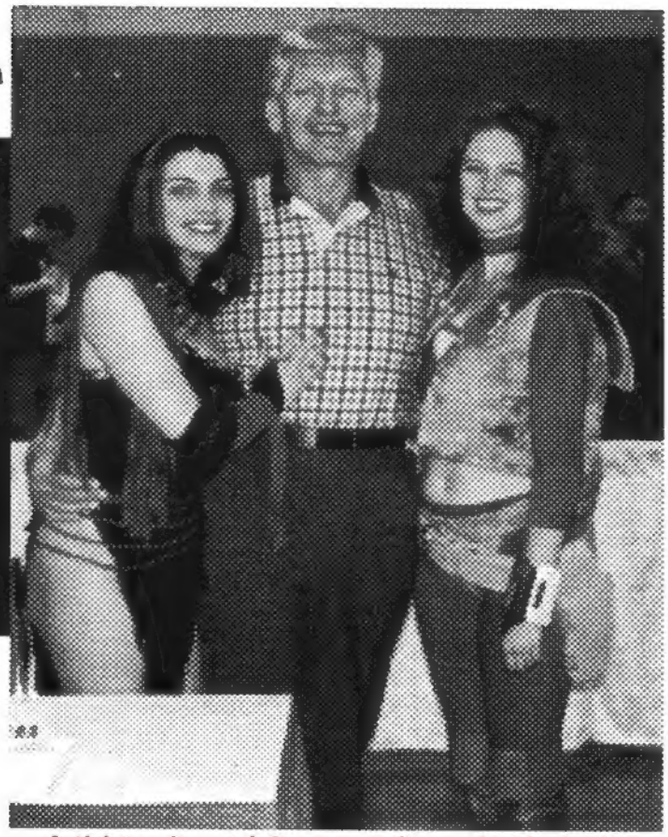
Tom & George at the CBLDF Booth.

Bernie Mangiboyat meets up with Ray Park.

Tom Smith was the only cast member to appear in the first two issues of CRIMSON PLAGUE whose name was changed, for obvious reasons. Therefore the letters in Thomas Bruce Smith were jumbled into Tobias H. McTershum.

DiNA:, Shannon, & Paris Themmen, aka "Mike Teevee" from *Willy Wonka and the Chocolate Factory*, MegaCon 2000



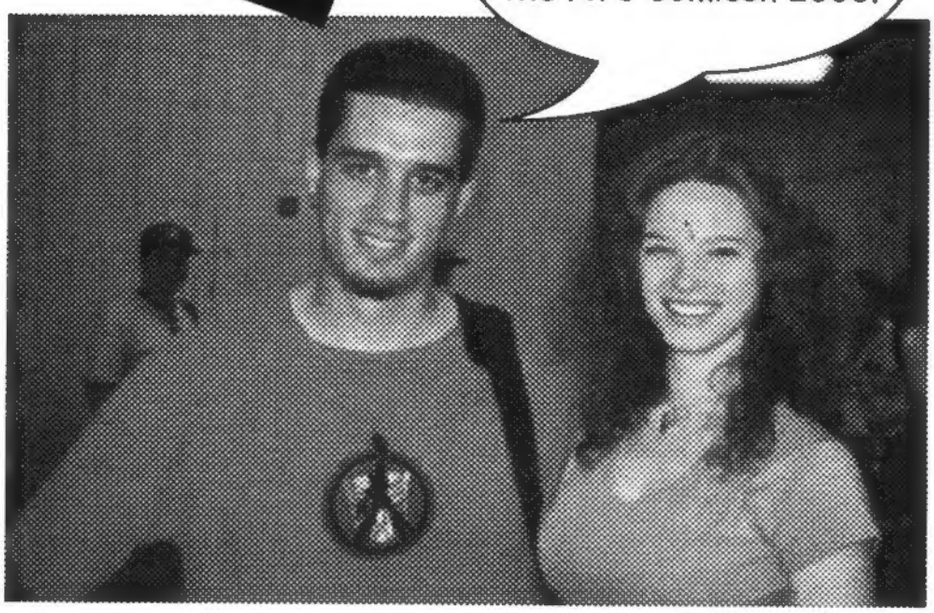


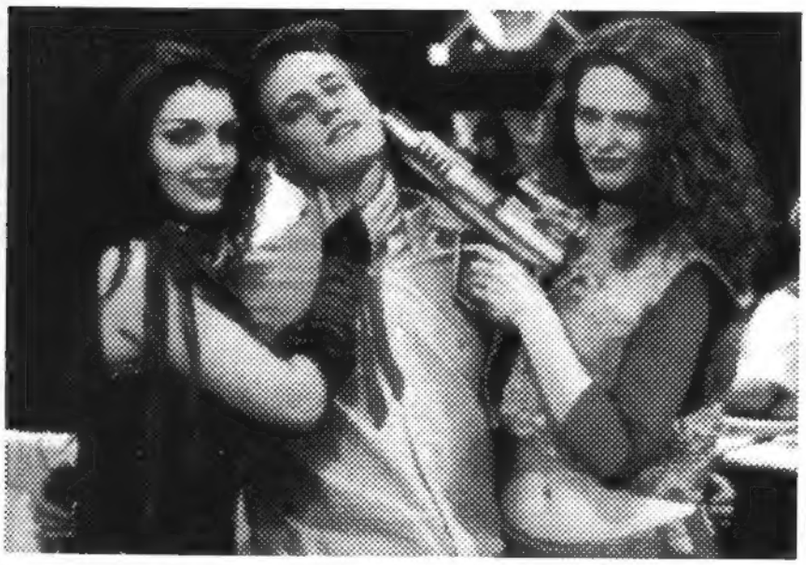
DiNA:, David Prowse (Darth Vader), & Shannon.

Shannon & an admirer at Dragon Con 1999

All photos courtesy of Cross

Here I am with Shannon Lower at the NYC Comicon 2000.



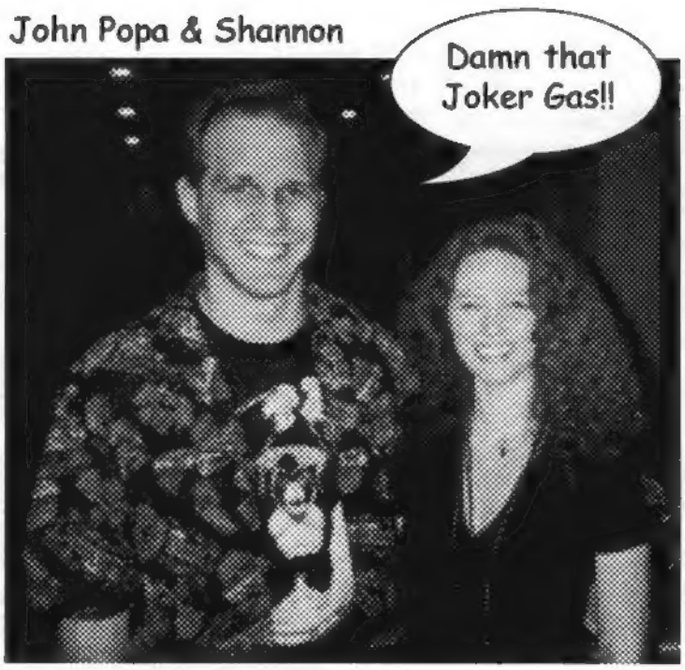


A Lucky Victim held up by DiNA: & Shannon

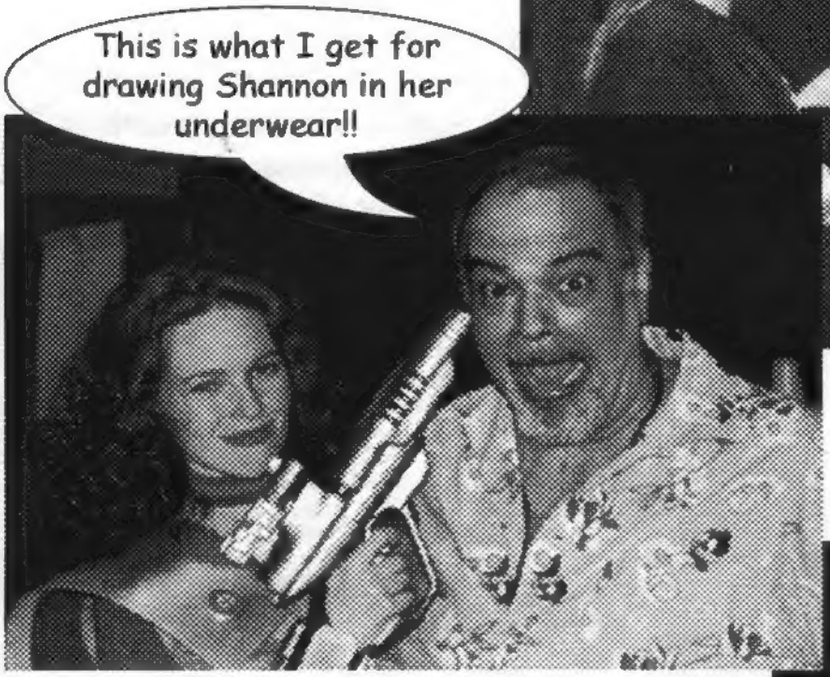
The serial number of the Sagittarius, 061797, is the on sale date of the original CRIMSON PLAGUE #', June 17, '97.

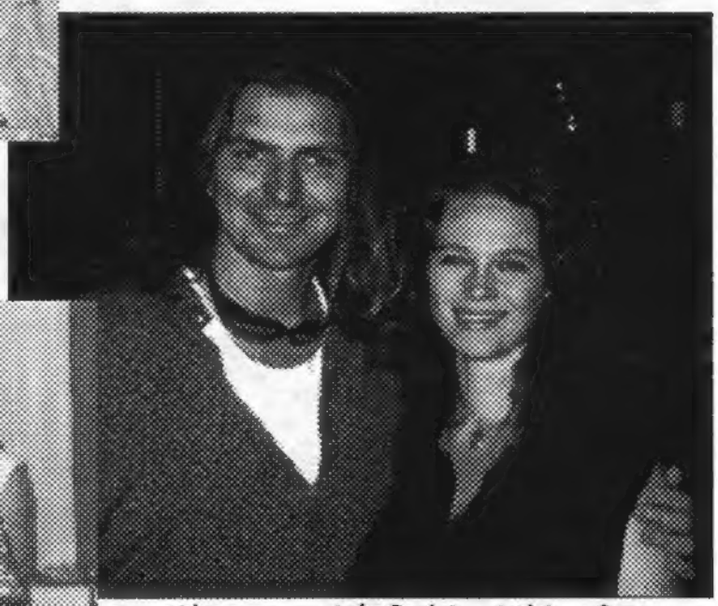
DiNA:, Shannon, & Dr. Doom!

John Popa & Shannon



Fan Steve Miller with DiNA: & Shannon.





Shannon with Robin Atkins Downes from "Babylon 5" at Wizard World 1999.

George, Tom, & some of the cast of CRIMSON PLAGUE at Heroes Con 1997

Crimson Plague
Castmembers Speak Up!

Well, let's see.... I am Bobby Nash. I was really happy to be included in issue #2, considering I was originally scheduled to make my first appearance in #4. I was one of the added pages George included later. I got to photograph some mushy red corpses and boss around a couple of characters. I did quite a bit in my one page. And I was on the poster, so 2 appearances (I'm the floating head with glasses just under her breast). My only regret is that I didn't get to see how I was going to die, if at all. Now I can imagine that I was the sole survivor of the series and, even though I couldn't stop the great evil Crimson Plague, I took my "salvaged cargo" and made a run for an outer system where I lived happily ever after as absolute monarch of a world filled with scantily clad amazons. But I'm sure that's how George was going to end it anyway.

~ Bobby Nash

How does one sum up, in a short paragraph, what it felt like to have a dream come true? I became a cast member simply by being the friend of the lead character, DiNA: and her husband, Bernie (Impel). It has been an awesome ride. A ride that I was sorry to see end. I have been a comic fan since I was a small child and being artistically inclined I imitated my favorite artists. First Neal Adams and Curt Swan, later George Pérez and John Byrne. To be made into a comic book hero and to be drawn by your favorite artist -- how cool is that?!!!! I can only say, Thank you George for my 15 minutes of fame. (ha ha) My family and friends thought it was wild. I considered it an honor. So, from the Mad Ox, the first of the Taggers to take the Dirt Nap, Thanks George!

Love ya,
Kevin Maddox

Being a part of CRIMSON PLAGUE was one of the most wonderful experiences of my life. How many fans can say they were immortalized by one of their favorite comic book artists? My friends and family could not believe it when they first saw me in print. Even I was a bit surprised when I got the call that I would be in issue one and was asked to do a signing for charity to kick off the premiere of the book at Heroes Con 1997. Helping raise funds for the Charlotte Burned Children's Fund was a reward in itself! If asked to do it again I would! There are no words to describe how great it felt to be part of the book.

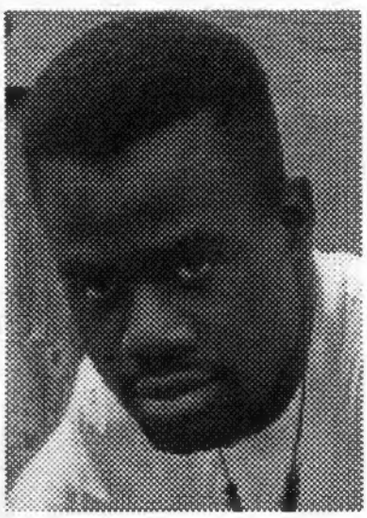
Timothy Chandler, Navigator of the "Sagittarius"

I was thrilled to appear in George Pérez's CRIMSON PLAGUE. I bought 12 copies and gave them out to friends and relatives. I also have the poster autographed and hanging in my office. I will always keep a copy in my memento box. As I grow old, it will be wonderful to see myself never aging. Thanks for putting in the long hours and keeping us all up to speed with George!

With Warm Regards,
Gina (Molino) Davidson

The youngest model to be cast was Emma Davidson who was only 2 when she was signed on by her mom, Gina Molino Davidson.

I met George at the WizardWorld convention in 1997 when he was putting together the CRIMSON PLAGUE project. It was an honor and a pleasure to meet one of my artistic heroes in the medium. I was even more flattered when he asked to use me as a character in the book (as I'm sure all of those who participated were). The coolest thing was not when I saw myself in the book, but when I saw my name spelled correctly in the project and when I found out that I had a speaking part. What was also cool was the fact that I survived through the first issue and didn't go out like a red shirt on an episode of Star Trek.

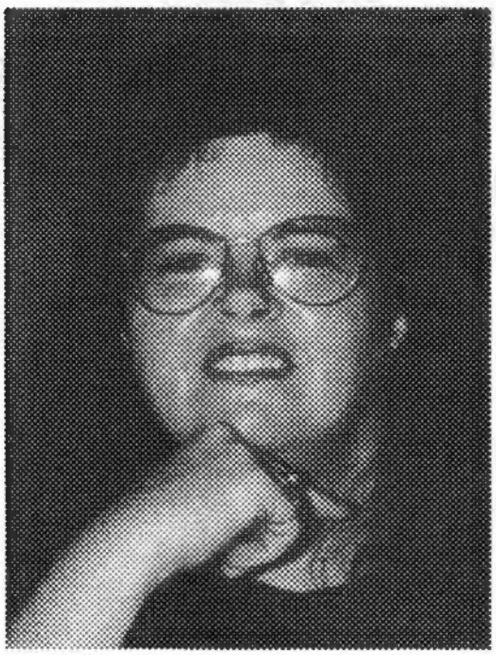


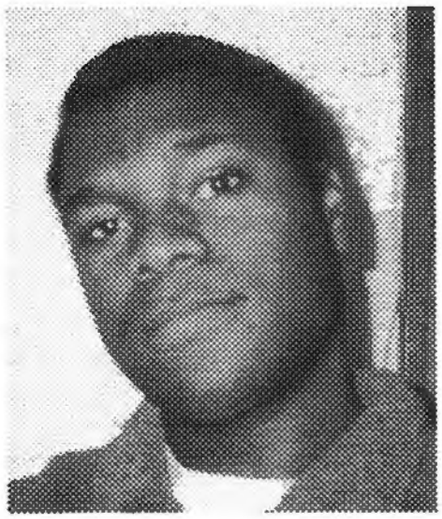
Thanks, George. You are a gentleman and a scholar.

~ Jiba Molei Anderson
Publisher - Griot Enterprises
www.griotenterprises.com

I was thrilled to be a character in George Pérez's CRIMSON PLAGUE for a number of reasons. First, I am a really good friend of his beautiful wife Carol, and I got to know George through her. Second, I teach a cartooning and fantasy art class with another good friend, and use the books as teaching aids; it adds to the fun for my students to know that their teacher knows a famous artist they admire. And last, but not least, is the fun when people recognize me from the issues, because George kept my name in the posters for my re-election as President of what is left of the United States...Ever Upward!

~ Terri Markle





I was invited to join the cast of Crimson Plague when I met George at the Chicago Comicon. Imagine that for your first encounter with someone whose work you really admire. Through newsletters, convention appearances and eventually the comics, a small community formed. I got the chance to meet some of the other cast members and even have some memorable pictures of George and co. It was great to be a part of that. Plus, the comics had some really smokin' artwork! How often can you show friends a poster or comic book with your likeness on it? I think the piece of artwork that best sums up the experience is the great poster with the entire cast represented. Wow! Lastly, it is funny to note that my character Mind Link ends up institutionalized. There goes my career!

~ Kudjo Bosu / Mind Link

My name is Troi Stern and I played the part of Lady Lace in George Pérez's comic CRIMSON PLAGUE. I must say, it was quite an honor and a privilege to be selected by George as one of the characters for Crimson Plague! My costume was unique and very beautiful. And Lady Lace was not a woman easily ignored. I only wish the comic had been named Lady Lace instead of Crimson Plague. But, even better than being Lady Lace is being able to call George Pérez a friend!

Thank you for your time!
Troi (Holder) Stern

I had the most fun buying and showing the comic book to all my friends and family. George had no idea how much I enjoyed having my husband and other men call me bombshell. After the first issue came out, my husband wanted me to wear the bombshell costume for Halloween. To this day the action splash with me shooting light out of my hand turns my husband on in a big way. You know what I mean, ladies! Thank you George! But, most of all, thank you for your friendship. George's heart is as big as his talent. Out of this world, baby!

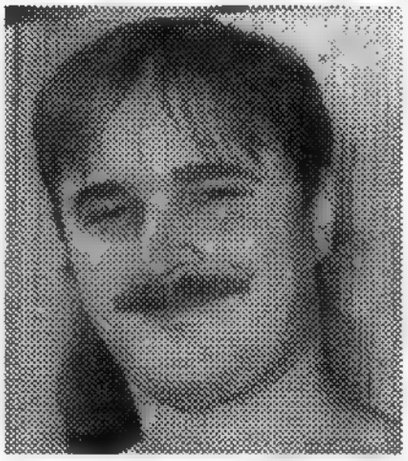
~ Chan (Graves) Everest

Malinda (Curro) D'Alessandro

Although I didn't make the book yet, it was a thrill to see myself and my wife in the poster. Malinda's appearance in #2 was excellent. Very cool. Most of our family shook their heads and said, "You're in ***what?***" George even had Malinda's attitude down pat. George Pérez is the greatest, nicest professional illustrator I know.

~ Rich D'Alessandro

Rich D'Alessandro



I met George about 6-7 years ago, although I had seen at him at most of the Megacons. I really came into his radar screen when I purchased one of his OBSCURAs. It was at this time he told me about this new project he was working on. He was soliciting real people to draw in a new comic book. What a novel concept! He was asking anyone who would be interested to sign a form and send pictures of themselves and they just might find themselves in the comic. I said what the heck, and it did take a few months (maybe years), but George ended up getting a number of pictures of me in various poses...

I was quite fortunate that although I kidded George as to when I might be in the book, he was gracious enough to feature me in the prequel of CRIMSON PLAGUE which was in EMPIRE #1. Boy, was my head big, and I was quite humbled at the time, too. George did a great job (when doesn't he?), and it was sure a great marketing tool, because I bought a number of EMPIRE #1s.

In looking back in over the past number of years, I can say I am more grateful for George's friendship than any kind of vanity he flattered me with in those few pages of EMPIRE #1. He is a thoughtful, kind, sensitive human being who you can't help but love when you get to know him. I wish him continued success and happiness in all his professional and personal ventures!

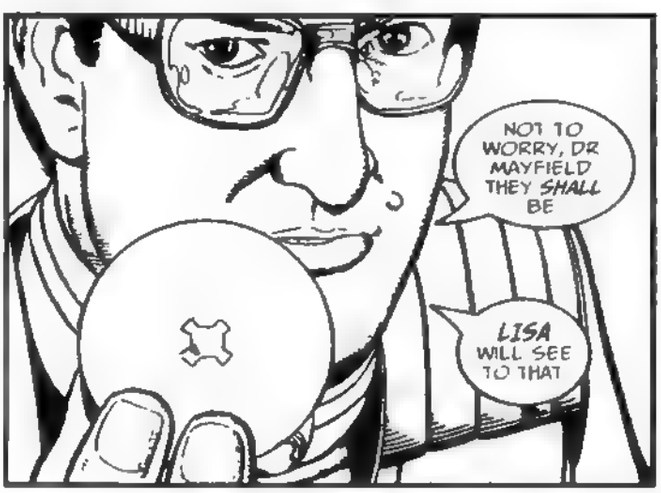
Best,
Sam Catalino

Well, it was an honor appearing in CRIMSON PLAGUE #2, even though a lot of people may not recognize me, as it was so long in-between my submitting photos to George and my appearance being published, that I had since grown a beard and moustache (which I did not have in the comic). Probably what I remember most about the experience is when George first told me that I was one of the doctors who would be operating on Shannon Lower's character in that issue; it was long before the issue was published and I would actually get to see the scene itself, so whenever I would see Shannon at conventions, I used to joke with her that she owed her life to me. Then, when the book finally sees print, I wind up being portrayed as some lowly intern being ordered around by the doctors, "DeAngelo, get that scalpel!" Hopefully, Shannon would never actually rub my nose in that (although I suppose I'm fortunate to have not run into her since then). Of course, you know, I could still make a case for my having saved her life. I mean, if I HADN'T done such a good job at getting that scalpel...! Ah well, at least I wasn't killed off, so I can hardly complain.

~ Danny DeAngelo

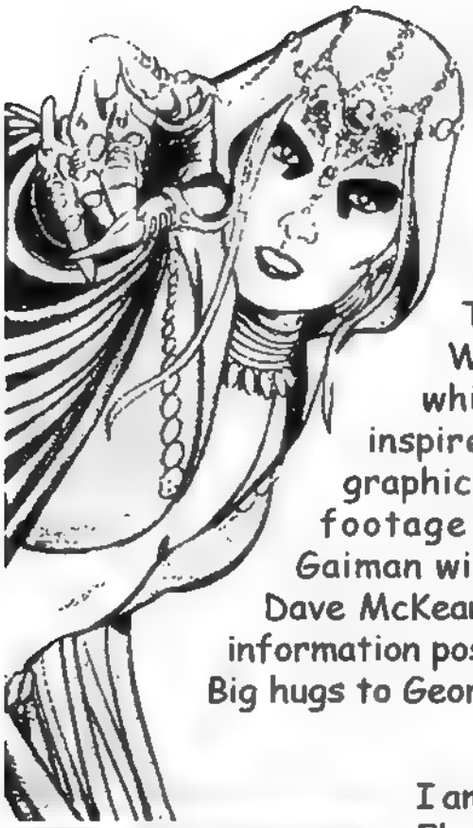
It's like being in the Twilight Zone. I've collected comics all my life, and then to see myself in a comic book and drawn by my good friend, is amazing! Pinch me, am I dreaming?

~ Rubén Procopio



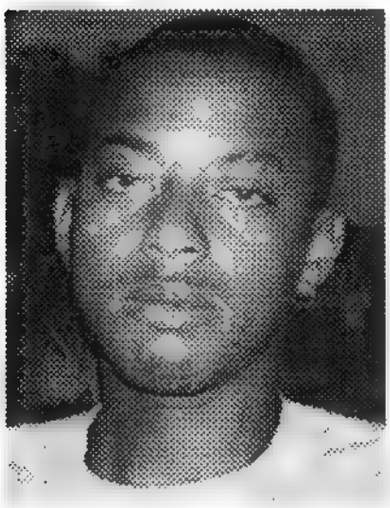
At the request of my dear friend, George Pérez, I am writing to comment about my appearance in CRIMSON PLAGUE as that of a tough-talking attorney who defended prostitutes. If you knew me, you would realize how far removed my personality is from that person. For my friends and family, who are always telling me to "get tough," they really enjoyed seeing me in that role. It was a thrill to open the book and see my name in print. I hope I reappear in another edition.

Best regards,
Sherry Ashby



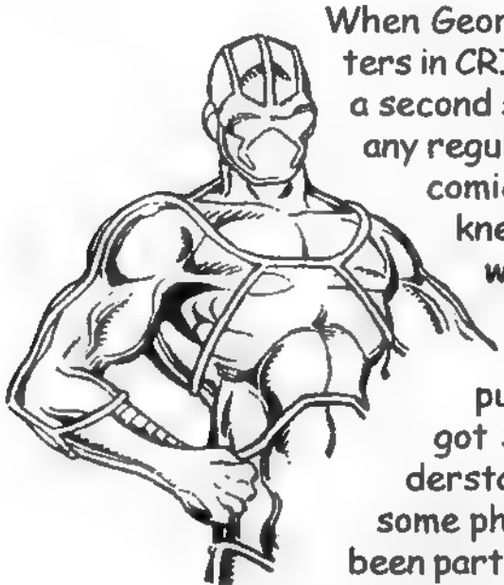
George, aside from being one of the cuddliest people I have ever met, is a brilliant writer of comics. :) Having him make an undead goddess out of me was quite a thrill. I only wish Lygeia hadn't returned to her crypt before she and the other Taggers could show their stuff! Watching George and his excitement while developing CRIMSON PLAGUE inspired me to do FAS FEROX, my own graphic novel, online. The introductory footage is currently in development. Neil Gaiman will be introducing the site, and we anticipate involvement with Dave McKean. In the meantime, I have a gallery up, in which I will keep information posted on our progression, at www.fasferox.i.am.

Big hugs to George, ~ Love, Anna Young



I am from England, and while working at a summer camp in Apopka, Florida, I met George at a local comic store and received a signed copy of CRIMSON PLAGUE. Meeting him was a dream I had never imagined, and I took the opportunity to tell him my favorite works of his, SACHS AND VIOLENS, TITANS and especially WONDER WOMAN. I signed up to be one of the cast members and then waited patiently for my debut that never materialized. Nonetheless I sent off for a poster which featured all cast members. I am the black guy with the shaved design in his eyebrows. The poster is my treasure and the second best thing. I would have loved to see me with some powers. I have since asked George to draw me as a walk-on character in any comic he draws, maybe a visitor to Paradise Island.

~ Michael Osborne



When George put out the call for people that he could use as characters in CRIMSON PLAGUE, I didn't hesitate for a second. (Okay, maybe a second since at the time I looked more like Bouncing Boy then I did any regular hero.) I've loved George's work for a long time — my first comic was JLA 200 so I was appreciating his work before I even knew enough to look at the credits. And when I discovered the NEW TEEN TITANS, around #19, I was immediately hooked. So to be able to participate in a pure Perez project was an honor. I even got Steve, my partner — who does NOT understand the whole comics thing — to send in some photos of himself too. I'm thrilled to have been part of this project and to have been of ANY help to George, after the years of enjoyment his work has brought me.

~ George Gustines

Speaking of married couples, with only two issues of CRIMSON PLAGUE released there were many instances wherein one partner appeared, but not the other. The couples that did manage to have both partners appear in the first two issues were: DiNA: Simmons & Bernie Mangiboyat, Tom Smith & Rita Ball, Shelton & Cynthia Drum, Kevin Maddox & Paula Wilson, Fran Costanzo & Joseph Savoretti and Charles Skaggs & Lori Millman

NEWS and EVENTS

GEORGE PÉREZ DATES OF NOTE & CONVENTION APPEARANCES

06.09.02 **George's 48th Birthday!!!**

06.14-16.02 **Heroes Con (Charlotte, NC)**
Charlotte Convention Center
Scheduled to appear: Arthur Adams, Terry Moore, Kevin Nowlan, George Pérez, Charles Vess, Neil Vokes, plus you & all of the regulars. www.heroesonline.com

10.26-27.02 **Baltimore Comicon (Baltimore, MD)**
Baltimore Convention Center
Scheduled to appear: George Perez, Mark Waid, Adam Hughes, Matt Wagner, Frank Cho, Michael Avon Oeming, Greg Horn, Frank Brunner, and more! http://www.comicon.com/baltimore/

NEWS **The CrossGen 2nd Anniversary George Pérez Special**
by Marz, Kesel, & Waid, Pérez & various
Includes the critically acclaimed run of George Pérez tackling the CrossGen Universe: *CrossGen Chronicles* #2-5.

NEWS **From Andy Mangels:**
Although I haven't been able to get a firm total from the Comic Book Legal Defense Fund yet, it appears that THE PEREZ ARCHIVES has been one of their most successful fundraisers ever, bringing in somewhere around $8,000 or more! Preliminary work for THE PEREZ ARCHIVES II to be printed Summer 2002 has already begun!

NEWS **New CrossGen Titles** - Dateline: Tuesday, February 26, 2002
Mark Alessi, owner and publisher of CrossGen Comics, has announced three new titles. After finishing JLA/AVENGERS, George Pérez starts a new title in February.

NEWS **JLA/AVENGERS PUSHED TO 2003**
"I'm now going at a rate of about a page a day, and I hope to have all the penciling done by September so that, by the time I'm working at CrossGen, all that's left is the inking for the rest of the book," Pérez has noted.
"What is ironic is that my first issue of my monthly CrossGen title may actually come out first, though I won't be starting it until October, just because we want to make sure I am well into the inking stages of the fourth issue before we schedule it," he said, "so the book will come out monthly."
Pérez is on a leave of absence from CrossGen to work on the project.

INTERVIEW WITH GEORGE PÉREZ

(Interviewed by Tony Lorenz, April 2002)

TL: George, thanks once again for taking time out of your busy schedule for your fans. Let's get right into the questions. When did the idea for CRIMSON PLAGUE come about?

GPz: Believe it or not, it started out as a Batman story, way back to when Julie Schwartz was still an editor for DC. I was tooling around with an idea for a limited series, an imaginary tale or Elseworlds story I believe, dealing with Nightwing (or another future incarnation of Dick Grayson) investigating the murder of a semi-retired Batman who is a John Doe in the police morgue. Grayson identifies the body by the many scars on the body and those scars spark memories that form the flashback framework which had something to do with all the partners and sidekicks who teamed with Batman throughout the years. One of them was supposed to be the killer. The story became more complicated the more I expanded on it. After a while, I thought that this story would probably not fly at DC at the time, so I never proposed the story and decided that it might work better with an original character. That's how GLADIATOR was born, with the title character replacing Batman, and Nightwing's role in the story split between a female character called the Tribune, the latest in a long line of Tribunes, and a police detective modeled after a comic shop owner from Fayetteville, NC, named Bernie Mangiboyat. In creating a history for the Gladiator, I wanted to feature a femme fatale character, similar in purpose to Catwoman—a deadly villainess with a romantic tie to the hero. She was called Plague and she was modeled after a beautiful young fan I met at a Heroes Con in Charlotte, NC. In fact, she was Bernie Mangiboyat's fiancée at the time. Her name, of course, was DiNA: Simmons.

Bernie Mangiboyat as Impel

TL: What caused the change of direction from the original concept, GLADIATOR, *into* CRIMSON PLAGUE*?*

GPz: In discussing the Plague character with DiNA:, who was really into the idea of being a comic book character and was researching it as if it were a movie role, we eventually started to discuss what powers or weapons Plague would have or incorporate. Somewhere along the line I decided that she'd be a suped-up Typhoid Mary, with her blood being a deadly contagion that deterred her enemies from wounding her, giving her a distinct advantage in battle. It was DiNA: who asked about how this was affected by her menstrual cycle. That one question changed the entire direction of the GLADIATOR series. Suddenly, Plague became a much more interesting character and I decided to scrap GLADIATOR, even after drawing the first six pages. Upon finding that DC already had a villainess named Plague, I added the colorful adjective "Crimson" after it was suggested by my wife Carol.

TL: Your concept of using real people as characters in CRIMSON PLAGUE *was quite unique, although it has been done before, but not quite the scale that you did it. What prompted you to follow that route?*

GPz: Well, when I was developing GLADIATOR I had already decided to use a few friends and fans as characters to mingle with characters that I designed without reference. I had done this years before in WONDER WOMAN for characters like Julia Kapatelis, Ed Indelicato and Barbara Minerva (among others), and it was a natural follow-up. Even though I was going to be using some real people in CRIMSON PLAGUE, including a re-cast Bernie Mangiboyat, it wasn't until I met Shannon Lower and experienced her unbridled enthusiasm about being a character model that I decided to populate the series with real names and faces.

TL: Did you get much flack from fans about the nature of DiNA:'s powers? If so, and if there was any negative feedback, what was the extent of any objections?

GPz: Oddly, most of the negative comments came from men, who thought that there would be a female backlash. In fact, most women were quite supportive of the menstruation angle, which, I should again point out, was initially suggested by DiNA:. When one female fan approached me with some qualms, she also stated that she would give me the benefit of the doubt because of my very feminist approach to the Wonder Woman character.

TL: What are your feelings about the series? Good and bad?

GPz: I'm still very proud of the work I did on the series. I loved working with colorist Tom Smith and the relationships I developed with the cast members, most notably my two leading ladies, DiNA: and Shannon.

TL: What's your feeling from your experience of self-publishing market? Can you give any insight into why CRIMSON PLAGUE *did not see continuing issues from the same publisher?*

GPz: Well, it's no mystery that I made a ton of mistakes in trying to self-publish. Even with Joe Quesada, Jimmy Palmiotti and Laurie Bradach helping when the book was an Event title and later when it was an Image/ Gorilla imprint, I learned that I couldn't surmount the simple fact that, without a good financial base, there was no way for me to make a profit on such a venture doing everything that I was doing on the book. I couldn't survive on a title whose revenue wouldn't be realized until months after publication.

TL: Is there any chance of sometime down the line completing CRIMSON PLAGUE *in the standard format? In one complete story, say a trade paperback or hardcover, or any other format?*

GPz: I don't know. There's always a chance, but first I have to get out of the large financial debt that CRIMSON PLAGUE put me in. It might be more financially feasible to attempt doing it as an illustrated novel rather than a comic because it would be less time-consuming. I've received a good number of supportive letters and compliments from fans who would love to see CRIMSON PLAGUE come back, just as Peter David and I still get requests to resurrect SACHS & VIOLENS, but

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all that will have to be decided at a later time. Right now, with my regular job as CrossGen Senior Artist and my desire to do a monthly title for that company, the chances of realizing those projects become more and more remote. But, you never really know.

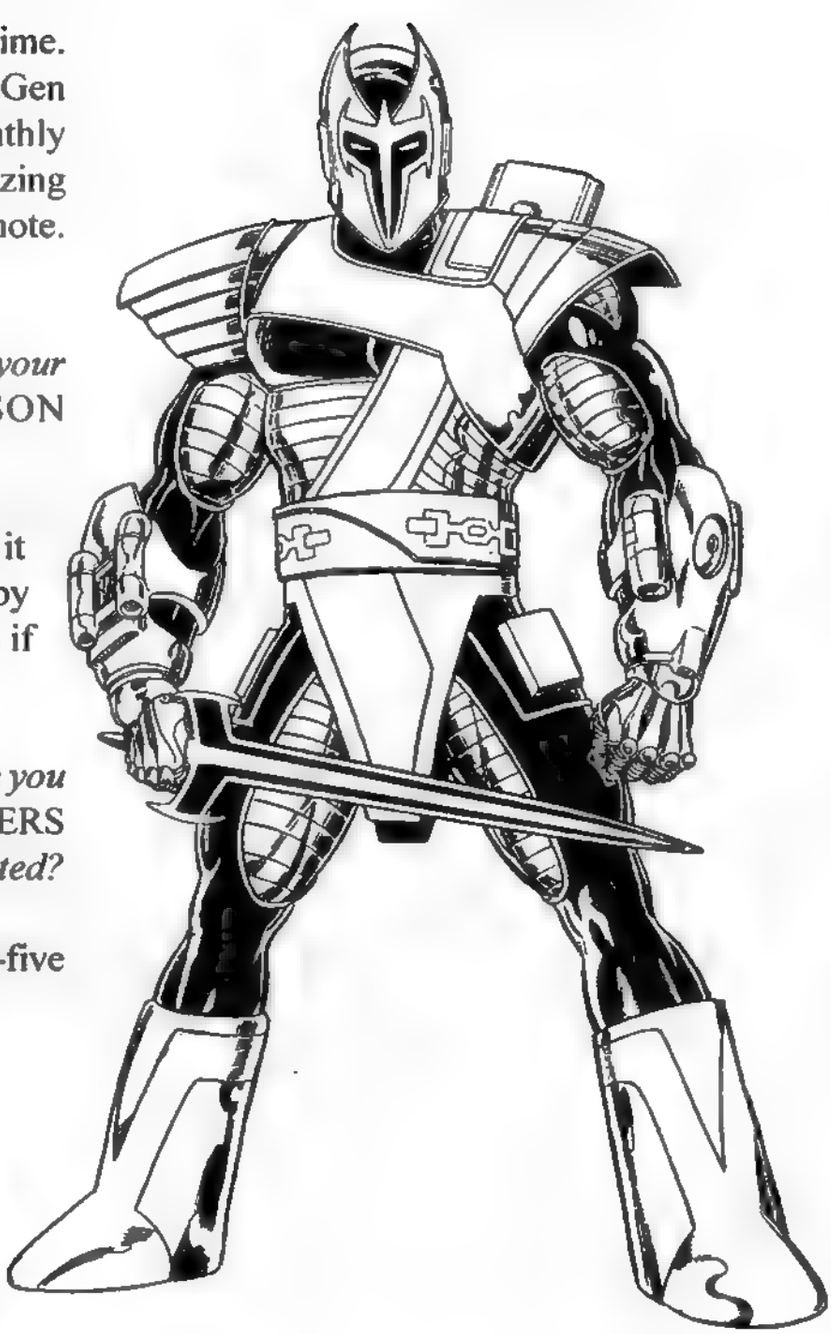
TL: Well, George, thanks once again for your time. I really love your CRIMSON PLAGUE *concept.*

GPz: Thanks, it was a fun ride while it lasted and I made a lot of friends happy by making them into comic book stars, even if it was only for a little while.

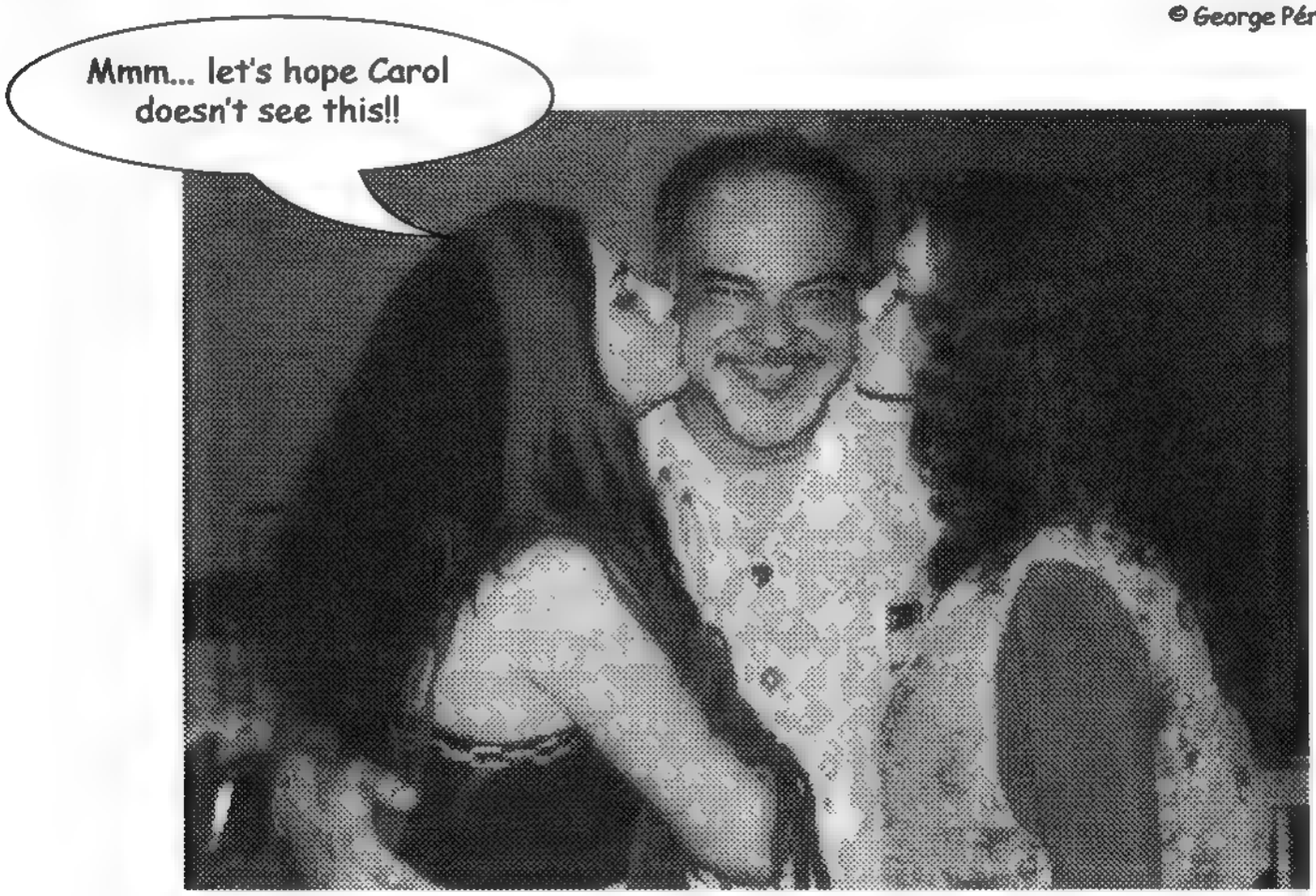
TL: Before we conclude the interview, can you give us a page count for JLA/AVENGERS *as of the date this interview is conducted?*

GPz: As of now, I have pencilled eighty-five pages and inked thirty-three.

The characters DiNA: Simmons, Shannon Lower, Gladiator and Tribune (who had yet to appear in CP) made their first appearances in ULTRAFORCE/AVENGERS #1.



Gladiator
© George Pérez



RHYMES WITH "CANNON POWER"

(An Interview with Shannon Lower)

GPN: First things first -- how did you meet George Pérez?

Shannon: I was teaching at a dance studio in Sanford, Florida, when his wife Carol came in and started taking lessons. George would sometimes come in with her, and he would bring all his drawing stuff. Eventually, we just started becoming friends. I think it was because I was the one teacher who WASN'T trying to sell him dance lessons. Then one day, I was doing this cha-cha routine with a student where for the first time I actually wore skimpy clothing, and he said, "Hey! She should be a comic book character!" So then he actually had his wife ask me if I wanted to be in his comic book, because he didn't want to come off like a dirty old man.

The *real* Shannon Lower

GPN: Were you a comic reader before you met George?

Shannon: I think I read some X-MEN back when I was about 12, but other than that, no, I wasn't really into comics.

GPN: How did it feel being asked to be in comic book?

Shannon: Oh, I was shocked. I really couldn't believe it. But it was interesting to see myself on paper -- or, actually, to see George's view of me on paper.

GPN: Were you flattered by George's interpretation of you?

Shannon: Yes. I looked so much better on paper.

GPN: Did you have any input into the development of the Shannon Lower character?

Shannon: Oh yeah, I think she's much more the bitch that she is because of me. I know that my character really hates her birthday, and so do I. So, that was part of it. I'm also into alternative faiths and my character is much more into meditation and things like that, which might have come from me. And the white tiger tattoo on her hip is real. That's my tattoo.

GPN: We heard you had to endure quite a photo session with George in order for him to build his reference file.

Shannon: That was so grueling! I was emotionally drained by the end of that. For three hours he just kept taking these candid photos of me as I was yelling and screaming -- it was a great therapy session. I'd just get upset recalling real incidents in my life and he just kept taking pictures of me crying and growling.

GPN: Becoming a model for CRIMSON PLAGUE meant appearing at comic conventions. What was it like at your first comic convention?

Shannon: Oh, wow, it was so different. I never met people like that before *(laughs)*! All these people coming up and wanting to take pictures. Actually, my first comic book convention took place on my birthday, which made it doubly cool, I think. I met some other artists, which was really nice, and many of them I now call my friends.

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GPN: Have you started reading more comics?

Shannon: I have. I like WITCHBLADE and FATHOM because they have strong female leads. And since George started working for CrossGen, I've started reading those as well. I like them.

GPN: What was it like the first time you appeared in costume?

Shannon: Honestly? Embarrassing *(laughs)* I don't think that I look good in much of anything, and there I was in this bright green outfit, with this big gun and padding and red stuff all over. And the boots pinched, and, well, I never wore anything like that before. So it was very bright and colorful, and I was very noticeable, and that kind of made me feel uncomfortable. I was constantly sucking in my gut trying to make everything look good.

GPN: Did you find yourself getting more comfortable the more conventions you did?

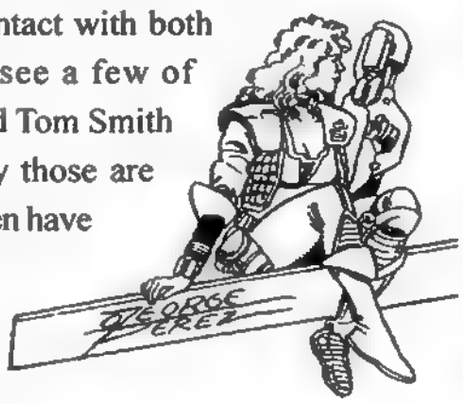
Shannon: Yeah. Because all the guys I met were really nice about it. They liked it, and they would ask if they could have their pictures taken with me. So it made me feel really good, I must say that.

GPN: You were actually the second lead in CRIMSON PLAGUE. How did you get along with the series lead, DiNA: Simmons?

Shannon: You know, I think George was a little worried about that before DiNA: and I met. But when she and I met we just hugged each other and we became really good friends. If DiNA:'s husband wasn't coming to a convention, DiNA: and I would share a hotel room and we would have a really great time. It would be like a girl's night out every day of the convention.

GPN: Do you still keep in contact with her?

Shannon: I still keep in contact with both George and DiNA:, and I see a few of the other cast members and Tom Smith at conventions, so hopefully those are friendships that will last. I even have people come up to me at conventions and saying, "Shannon! Hi! I remember you from last year!" It's pretty awesome, and I sometimes feel bad if I don't remember them, but some of them are real, well, memorable people.



GPN: Many of your appearances for CRIMSON PLAGUE were tied to charity events. George says that you're definitely not shy when it comes to asking for charity donations.

Shannon: I will mug you until you give money. I will harass you until you give money. It's for charity -- I have no problem with being a pit bull. And the fans don't seem to mind it, so it's okay.

GPN: How did you feel when George had to cancel CRIMSON PLAGUE, not once, but twice?

Shannon: Well, I was upset about it, obviously, but I understand that you have to make choices and some things are just more important. The only thing that I'm upset about is that now I'll never get my statue done. *(Editor's note: George Pérez and the Joy-Tom Studios are still negotiating the production of a Shannon Lower statue despite the series cancellation.)*

GPN: Have you gotten any reaction from your family about your comic book work?

Shannon: Yeah, my brother showed the comic to his buddies in Korea. He just said, "Look at this. My sister's a comic book chick!" So there's all these Army guys looking at these comic book chicks. And I'm one of them.

GPN: What other interesting things have happened to you as a result of CRIMSON PLAGUE?

Shannon: Well, I've become a little less shy, and I realized that I really like acting, and that is now my career goal. I've actually moved to New York to become an actor, which is something I never would have dreamed of doing before I met George and got involved with CRIMSON PLAGUE and all the comic book stuff. So yeah, now I'm acting, and I'm actually even singing. There's a lot of stuff I probably never would have done if I hadn't been a comic book character.

GEORGE PEREZ

DNA and "i"
(An Interview with DINA Simmons)

GPN: You met George Pérez at a convention, right?

DiNA: Yes. It was at the Heroes Convention in Charlotte. I believe it was in 1991. The very first time George and I met was when I came up to him to get my copies of WONDER WOMAN signed. I had a nice little stack of the ones that George worked on -- unfortunately, I didn't know that he had already stopped doing the book.

GPN: How did that lead to your modeling for CRIMSON PLAGUE?

DiNA: Going to conventions, Bernie (then fiancé, later husband, Bernie Mangiboyat) and I got to meet a lot of other creators and I had already begun doing some modeling work for some others, like "Razor" for Everett Hartsoe. I dressed up as Razor a couple of years for the Heroes convention. I believe that was the first time I dressed up as a character. Joe Quesada also used some photo reference of me for the Polaris character in X-FACTOR #87. For a few pages, even though the character had green hair, she looks just like me, which was really cool. That's when George asked me to use my name as well as my likeness for a character in one of his books. So it was from doing the other convention modeling work that we actually started talking about bringing his character to life, discussing costumes and powers and stuff.

GPN: The Crimson Plague character was originally supposed to be a supporting character in a series called GLADIATOR. How did she metamorphosize into a lead character?

DiNA: Well, the story goes that I asked so many questions about my character (then called simply "Plague") that -- and George has always told me that fiction writing is creative lying - when he didn't have much of the info on paper yet, rather than disappoint me, he'd just make up answers on the spot. Then, after a while he had come up with enough background information to make the Plague character more interesting to him than the Gladiator character. I remember when he told me that GLADIATOR was going to be put on the backburner for a while, I was disappointed because my character was tied to the series and I thought that she was gone as well. When he told me he was going to do a book called CRIMSON PLAGUE, I nearly fell out of my chair. It was very exciting.

GPN: Were there any significant differences between the original Plague character and the one that saw print?

DiNA: There were a few costume differences that I remember. The only thing I didn't like about the original costume was the headband, which George got rid of immediately.

GPN: And since the character was described as having lethal blood, you asked the question that changed the entire direction of the series.

DiNA: Well, George says I did. The one major question I asked was, "What would happen if the character menstruated?" As a girl, it was something that seemed natural to me.

GPN: So you're the one we credit or blame for that part of the CRIMSON PLAGUE concept?

DiNA: Apparently *(laughs).*

GPN: And you really got into the character, didn't you? Even to the point of changing the spelling of your name?

DiNA: That was really cool. George decided to name the character from a file they find in the lab. It said "DNA: Simmons" and George put a small smear of blood between the "D" and the "N" so it became DiNA: Simmons.

GPN: So, it was almost kismet that even your name Dina Simmons worked out so well into the master plan.

DiNA: It was amazing how George made that work.

GPN: How much photo reference did you provide George?

DiNA: The first set of photos I provided him, but the bulk of his references came from an extensive photo shoot that took place when he was visiting our comic store *The Dragon's Lair* in Fayetteville, North Carolina. It took about an hour, or two hours, and he shot off a couple of rolls of film. It was interesting, to say the least.

GPN: How so?

DiNA: Well, anybody can ham it up for the camera, but when you need to display every kind of emotion that an emotional young girl would show, that takes some real effort. And I had to do all that for him. He made me cry. He made me draw on past experiences; he was really good at that. And when you let those memories come up to the surface, you really can't control what happens. George is a phenomenal artist and he can draw any emotion on a character from his head, but because he's such a perfectionist -- look at his rubble; it's a work of art -- he wanted to be as accurate to my likeness as possible. And the more photos he had the bigger the character's part. So I gave him all the reference he needed *(laughs)*.

GPN: The first public appearance you made for CRIMSON PLAGUE was at a signing at the Heroes Aren't Hard To Find store in Charlotte. What was that like?

DiNA: Amazing. George had an ashcan that had the first eight or so pages of the first issue, the silent sequence. It was the first time I got to see my character in action. I think my exact words at seeing myself in the ashcan were "I am SO happy!" It's really different and better than seeing your picture in the newspaper. To think that someone took so much time to get me just right and make me look so good. And I was kicking major butt! It really was amazing.

GPN: How different was it when you first appeared in costume as Crimson Plague?

DiNA: Well, the first time I wore the costume was when George's wife Carol was working on it over at their home in Florida. And it was really cool. It's basically just a bathing suit with stuff sewn on it, and I hadn't been in a bathing suit in, like, forever. It was a little intimidating, especially knowing that people were going to be looking at me, because a costume like this does tend to draw attention to you. But ultimately, I think they created a monster.

GPN: In what way?

DiNA: I found out that I love to be in the spotlight now. Well, not entirely. There are times when I'm thinking, "Please, stop looking at me." But, it paved the way a little bit for other things. I never thought that I would have done theater. I learned to think on my feet since there's no second chances in theater. I've now done three plays. Being Crimson Plague has helped boost my confidence in many ways. And above all, it was fun.

GPN: How did it feel to sign your first autograph?

DiNA: It was weird. I thought, "You want MY autograph? Why?" But the most difficult thing was at that first Heroes Con in 1997, when we first released the comic, the lines for autographs were just crazy! For George it was, like, no problem, he could sign a thousand in, like, two seconds. But

for me it was physically demanding. I never signed my name that many times before, not even in school. However, with me having been on both sides of the table -- from getting autographs to signing autographs -- it at least made it a little easier for me having both perspectives.

GPN: And you actually developed an autograph that matched your character's unique spelling?

DiNA: Yeah. I started signing my name that way for autographs, incorporating how George had it in the book. My regular signature that I use to endorse checks really didn't look like much of anything, not even a name. Just a squiggle mostly. So I printed my first name as DiNA: and scripted the "Simmons" part. I really didn't like how my autograph looked that way so I eventually dropped the last part and just started signing simply "DiNA" which I tried to make look like it was signed by a little girl, like my character would, and I always signed it in red. I did find out from watching George that printing an autograph always takes longer than signing.

GPN: How did your friends and family react to your comic book stardom?

DiNA: A lot of my friends were a little weird. "A comic book? Oh, okay. That's nice." Comic book fans are in their own little world, a completely different universe, and not everybody understands the appeal of comics. Until they saw the comic -- then they said, "Hey, that's pretty cool!" My family, from the very beginning, was, like, "Wow!" They were really in awe, I think, which was really, really cool. I do remember my mom saying, "Give me a copy. I want a copy right now!"

GPN: Now that it's over, do you keep in contact with any of the CRIMSON PLAGUE cast members?

DiNA: Well, I call Shannon up from time to time, and Bernie of course. So many of the characters in the book were cast from the Heroes show so I knew them already and we keep in contact, even if it's only once a year at the shows. And every once in a while I'd get that rogue e-mail asking "Are you the DiNA: Simmons who appeared in that book CRIMSON PLAGUE?" And I'd say, "Yeah, that was me."

DiNA: has even graced the cover of MAXIM! (Well not *really*, but she sure would look good!)

Views in CRIMSON

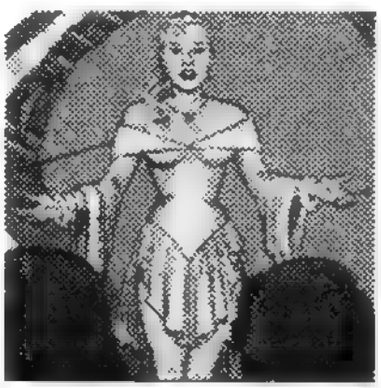
by
Glenn Anderson

George Pérez is scary.

Not "don't-leave-your-kids-alone-with-him," "he'll-steal-your-lunch-money" scary. He's scary because he's so damned *good*. The snaking lines at CrossGen's MegaCon booth for the past two years and the sales of his rebooted AVENGERS substantiate this. And certainly, the fan outcry at the indefinite suspension of CRIMSON PLAGUE reaffirms this.

I first heard of the hiatus from George himself. It was at the 2001 MegaCon, and my wife and I had waited in line for roughly twenty minutes as fans had stacks of books and posters signed. Many were requesting sketches; George obliged all requests. My array of autograph-bound books was smaller than most, but my focus was on the sketch I was intending to request (my wife voted for Wonder Woman, but my love of the Scarlet Witch won out).

When my time arrived, I stepped up, presented my comics, and tried to think of something more to say than, "Hi!" As he signed issues one and two of CRIMSON PLAGUE, I asked, "So, with the Avengers/JLA crossover and your CrossGen work on your plate, will there be more CRIMSON PLAGUE?"



"No, it's over," George said. I was surprised at how quickly the answer came. But he continued. "I just don't have the time for it. I love doing the book, but I just don't have time for it." As we spoke, George mentioned both finances and health as reasons for dropping the project. Still, there was no doubt – he didn't want to leave DiNA: behind.

When Event Comics released the original CRIMSON PLAGUE, a friend of mine bought it and commented that is was "pretty cool." I recall asking to borrow it, but never seeing it. As the weeks went by, and new books hit the shelves, CRIMSON PLAGUE faded from my "to-read" list. In 2000, the re-release was announced, and I was ready to snatch up a copy when it hit the stands.

CRIMSON PLAGUE was a quirky read, with cuts back and forth to different locales and points in time. This fast-paced storytelling doesn't let one relax. It forces one to pay attention – to care about what happens on the next page. I found myself flipping back to catch plot points just to make sure I was still along for the ride. The bi-monthly printing schedule didn't help, although it was entirely justified since this was *all George*; because of this, it was worth waiting for.

I read it at least twice (and again before writing this article), and was struck by the uniqueness of the title – the concept, the gore, the language, and of course, the modeling of the cast of characters. After the traditional style of THE AVENGERS, I never would have expected this curve ball from George. I realize the majority of the first issue was reprinted from the Event book, but the simple *idea* that this sci-fi/horror (with a touch of super-hero) comic came from the same person who worked on FANTASTIC FOUR, CRISIS ON INFINITE EARTHS, and THE NEW TEEN TITANS...well, it blew my mind.

CRIMSON PLAGUE showcases George's growth, both as artist and writer. Visually, the book is everything we've come to expect and more: pure detail, great pacing, and terrific rendering of the dozens of real people used as models. What catches one's attention, among other things, is the surprising gore. By the fourth page of the first issue, the mush was flying! I had no clue that the comic would be so graphic (even after seeing the cover), but being a gore-hound myself, I was pleased to see it. Certainly, it's not for the weak of heart or stomach, but for me, it's a guilty pleasure.

The coarse language contained in CRIMSON PLAGUE isn't PREACHER-level, but again, it's not something one would see in George's Big Two work. Because of that, it's refreshing, but thankfully not gratuitous. Real people speak that way, and

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these characters are realistic – I can accept that many aboard the *Sagittarius* would swear like sailors.

I enjoyed the super-heroic nod George gave by introducing the Gladiator and the Taggers. The splash page depicting the Taggers for the first time opened a door for a completely different series which, by the look of things, may never see the light of day.

Of all the characters in the series, the one who stood out to me was Lisa Bentley, the digital corporate spokeswoman. Having worked for a few large corporations, I can say that "Lisa" is employed by most of them. When Shannon says, "Rah-rah" after Lisa's climactic call to battle, it reminded me of every staff meeting I've attended, every "pep talk" given in the trenches. For me, this moment is the most realistic, and perhaps more frightening than DiNA:'s bloody outbursts.

I would be remiss in neglecting to discuss the main character herself, DiNA: Simmons. There are those who would see DiNA: as reveling in her abilities. I don't subscribe to that thinking because of subtle changes in expression I've noticed, such as issue one, page six, panel two. In the previous panel, her back is arched, with fingers in her hair, as if to suggest some perverse, sadistic pleasure. That idea changes significantly in the following panel – her face does not show pleasure; it almost shows a resignation, an understanding and reluctant acceptance of what she is.

Undeniably, DiNA: is a sexy character, and she uses that sultry nature a few times to lure men to their deaths. When attacking women, one gets to see the primal side of DiNA:, as in issue two, page 17, panel 1. There is nothing alluring in her appearance or demeanor – she means to kill, pure and simple.

This is the side of DiNA: that many compare to the acid-blooded creatures in the film *Aliens*. One fan wrote to George expressing his opinion that this parallel bothered him. George replied, stating that in fact there were similarities, and that he "subconsciously borrowed" some aspects of the film. However, I feel that DiNA:'s character alone is unique enough to belay any shouts of plagiarism. There is obviously more motivation for her character. In addition, she's shown to be nearly impervious to harm, displays hypnotic ability, and has ties to a much larger cast, including a band of super-heroes (who deserve at least a one-shot!). Besides, if you had to draw a parallel, look at Ripley's character in *Alien: Resurrection*. DiNA: has much stronger similarities to her – acid for blood, enhanced strength, survivalist nature, and sex appeal.

Sex appeal. Gore. Super-heroes. Corporate brainwashing. Just a few things that make CRIMSON PLAGUE a great read by an exceptional talent. George, if you ever find yourself with some downtime (what's *that?*), please consider continuing CRIMSON PLAGUE. I have no idea what the sales numbers were like, but I'd be willing to bet that there is a large contingent of fans ready to pick up where you left off. George, you're scary, and we love you that way.

Want to Have YOUR ARTICLE in a Future Issue? Contributors Always Needed!

Articles, Artwork, Fan Art, Trivia, News, Checklist Assistance, etc...

Contact Tony at TLorenz101@aol.com

The CRIMSON PLAGUE Checklist

An ongoing project undertaken by The George Pérez Newsletter.
All corrections, suggestions, and additions welcome!

Legend: (A) = Pencils and Inks, (P) = Pencils, (I) = Inks, (W) = Writer, (PL) = Co-Plotter, (CP) = Cover Pencils, (CI) = Cover Inks, (CA) = Cover Pencils and Inks, (LO) = Layouts

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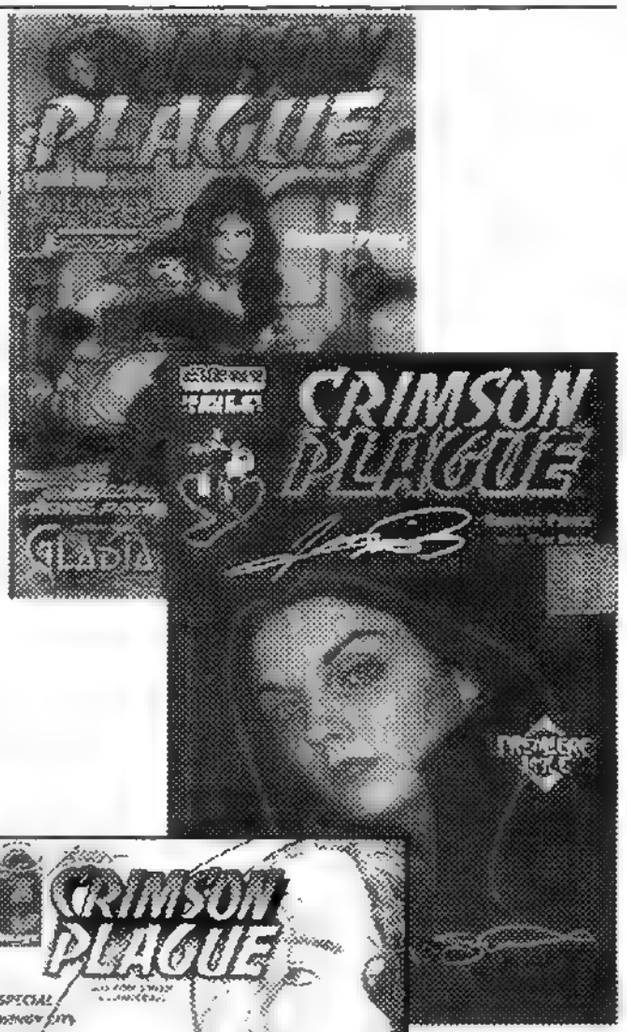
COMICS:



HEROES AREN'T HARD TO FIND - ASHCAN Ed.
1996 (W)(A)(CA) 24-pages, includes several Crimson Plague and Gladiator artwork. The Gladiator art did not feature real people in the cast. Only 100 copies printed.

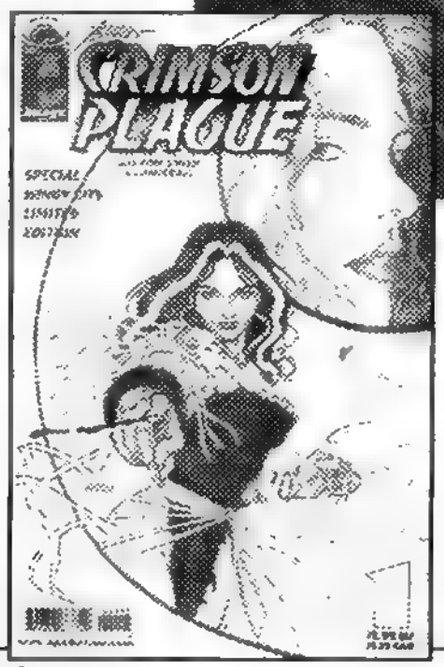
EVENTS COMICS
CRIMSON PLAGUE
#1 June 1997 (W)(A)(CA) 32-pages
#1 June 1997 (W)(A)(CA) 32-pages, same interior as above, except with a photo cover and signed edition from Wizard/ American Entertainment .
#1 June 1997 (W)(A)(CA) 32-pages same interior as above except alternate Heroes Con cover edition.

GORILLA COMICS/IMAGE COMICS
CRIMSON PLAGUE
#1 June 2000 48-pages (W)(A)(CA) reprint Events Comics edition with 16 new pages and new cover.
#1 June 2000 48-pages (W)(A)(CA) same as above except signed and bonus print (Westfield Edition)
#1 June 2000 48-pages (W)(A)(CA) alternate cover
#2 August 2000 25-page (W)(A)(CA)

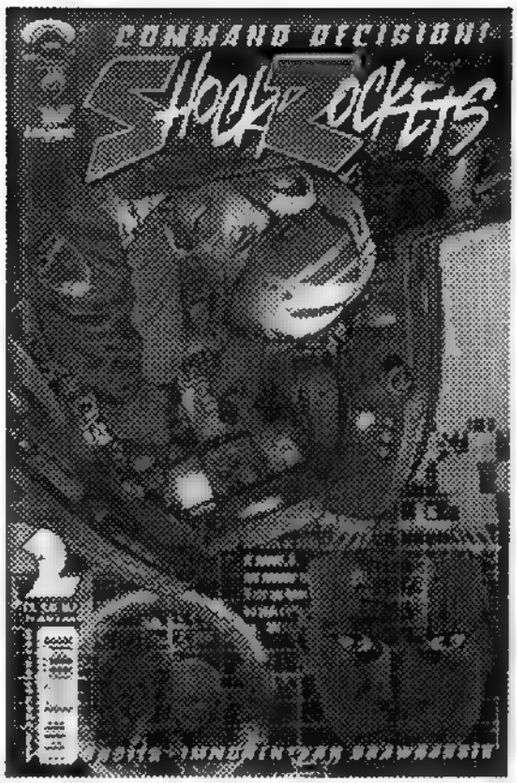
EMPIRE
#1 May 2000 (W)(A) 6-pages (prequel to series)

SHOCK ROCKETS
#2 May 2000 One page ad for Heroes Con by George with Crimson Plague

SIRIUS
THE TRADEMARK AND COPYRIGHT BOOK
#1 May 2001 (CA) Tagger characters
#1 May 2001 (CA) same as above but with bonus PC computer disc.



CRIMSON PLAGUE Checklist



FANZINES:

COMBO
#29 June 1997 back cover (CA) 3-page article and interview with Crimson Plague art.

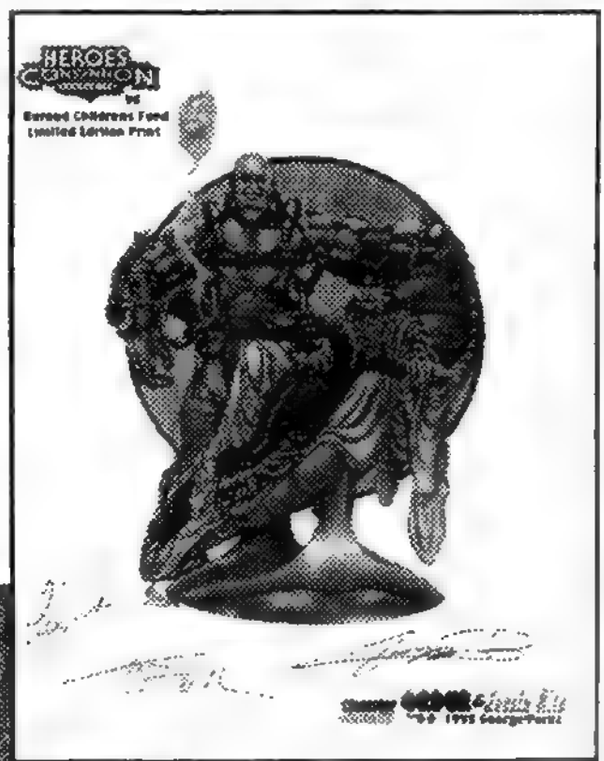
COMIC BUYERS GUIDE
#1209 Jan 17, 1997 ad offering commission sketches, Crimson Plague art.
1224 May 2, 1997 (CA) (article)
1388 Ad w/ GORILLA COMICS characters (A)

COMIC SHOP NEWS
#542 1997 article on Crimson Plague.
555 1998 article on Crimson Plague
718 2001 (A)

GEORGE PEREZ NEWSLETTER
#1 May 2001 art of Crimson Plague and Gladiator.

PREVIEWS
Vol X #10 Oct 2000 Ad for the never released Crimson Plague #4 (A)

WIZARD
#38 Oct 1994 article on The Gladiator.
105 June 2000 article



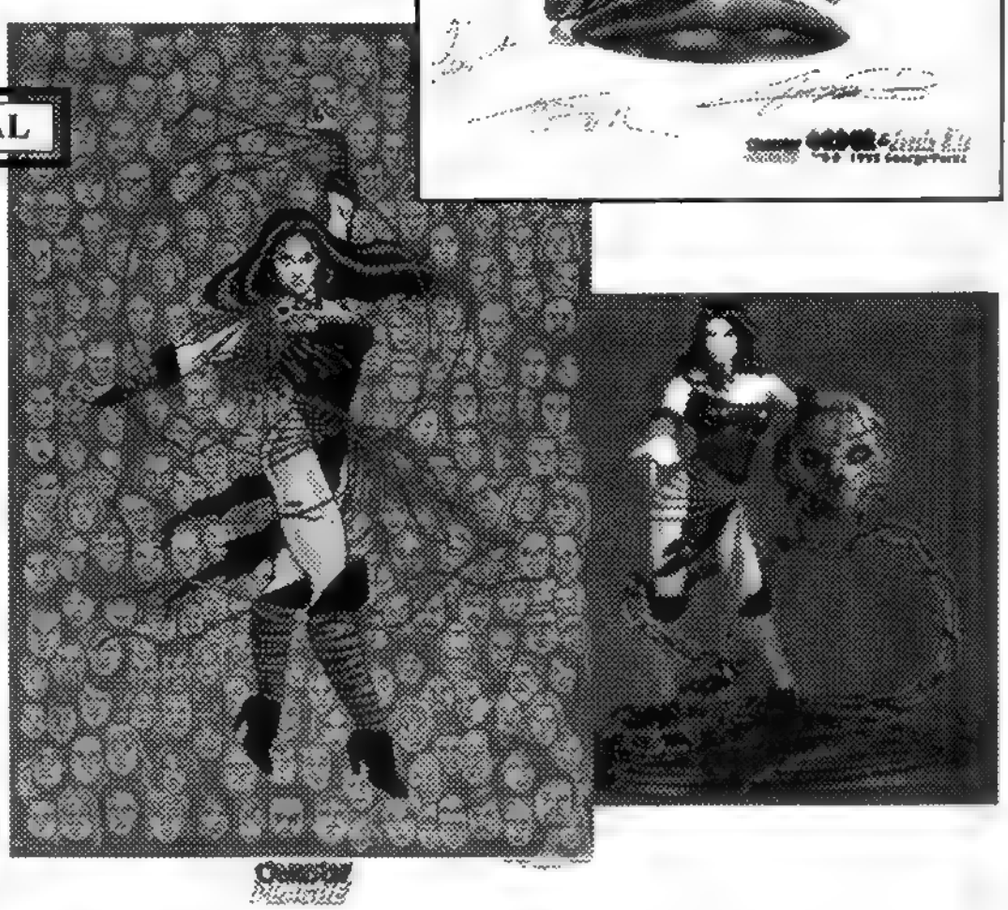
CONVENTION MATERIAL

HEROES CON PROGRAM
#1994 Gladiator art
1996 Ad for Crimson Plague
1997 (A)
2000 (A)(CA)

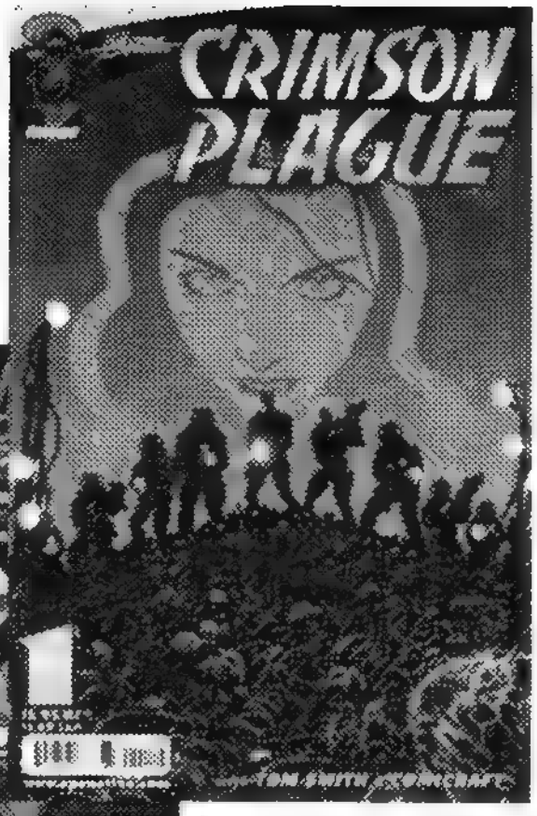
HEROES CON RETAILER PARTY PASS
June 2000 (A)

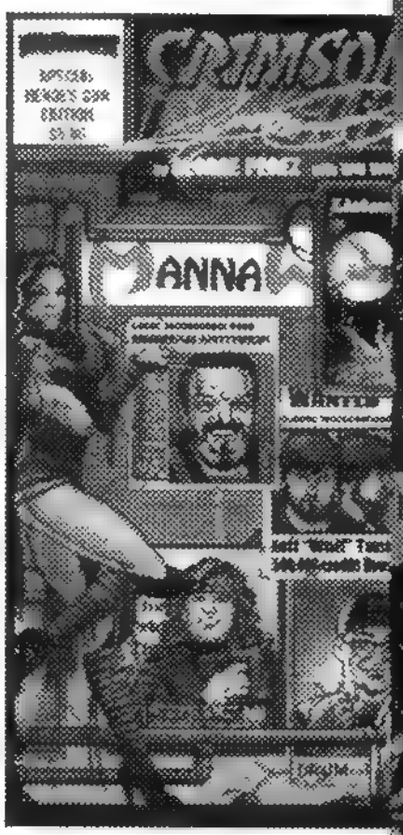
SAN DIEGO COMIC CON PROGRAM
#1999 (A)

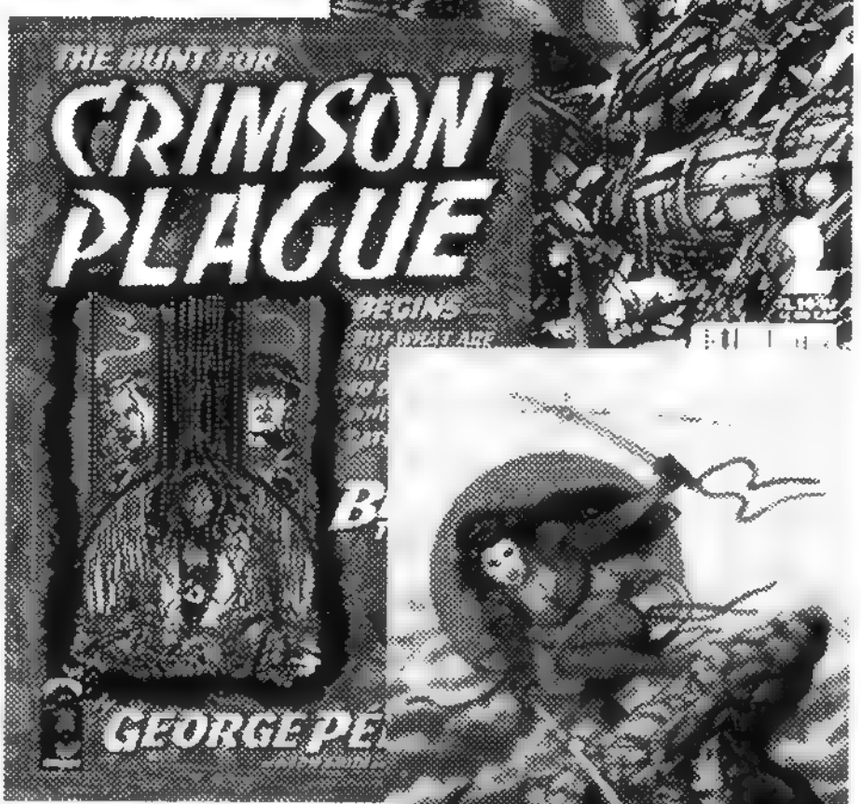
Note: There were also special badges made for the attending cast members that featured their drawn likenesses for the 1997 Heroes Con.



CRIMSON PLAGUE Checklist







APPAREL

CRIMSON PLAGUE T-SHIRT
1996

GLADIATOR T-SHIRT
1994

Heroes Con T-shirt
#1997 (A)
2000 (P) jam shirt with other artist.

POSTERS AND PRINTS

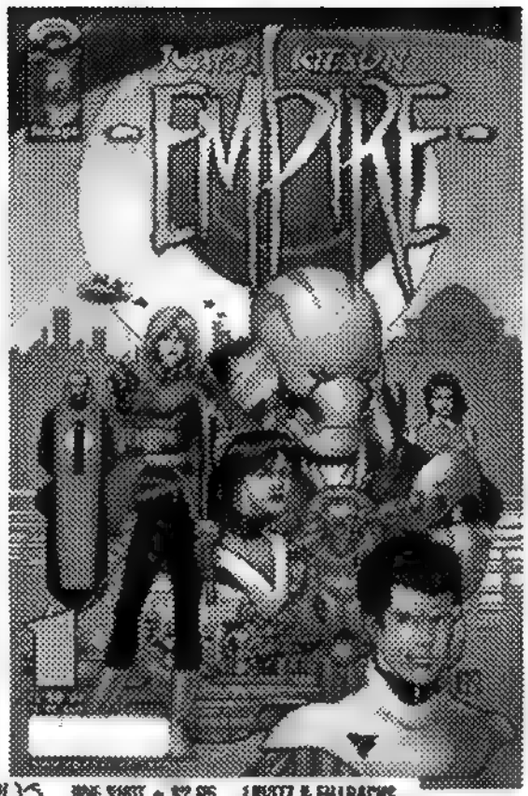
CRIMSON PLAGUE
#1999 (A) 36" X 23"

CRIMSON PLAGUE/SHI POSTER
#?

GORILLA COMICS POSTER
#2000 Promo at the Heroes con
(jam art with other artist) 17" x 35"

CRIMSON PLAGUE PRINTS
#1996-2000
#1 DiNA: (with hand on metal skull) 11x17
#2 DiNA: (sitting on Toxic canister) 11x 17
#3 Shannon Lower (in front of circle) 11 x 17
#4 Shannon Lower (pointing gun) 8.5 x 11
#5 Order and Lovely Rita 8.5 x 11
#6 DiNA: (sitting on metal skull) 9.25 x 13.5
#7a DiNA: & Shannon (back to back) 8.5 x 11
#7b DiNA: and Shannon (back to back) 11 x 17
#8 DiNA: and Shannon (heads and figures in a circle) 11 x 17
#9 DiNA: (art and photo) 11 x 17
#10 Shannon (art and photo) 11x 17
#11 DiNA: (profile of Shannon face, pencil art only) 11 x17
#12 DiNA: (standing in a pool of blood) 11x 17
#13 DiNA: drawn by Buzz (shown on page 65 of this issue)
There was also a signed print (shown on bottom of page 28) that was done exclusively as an insert for Westfield Comics.

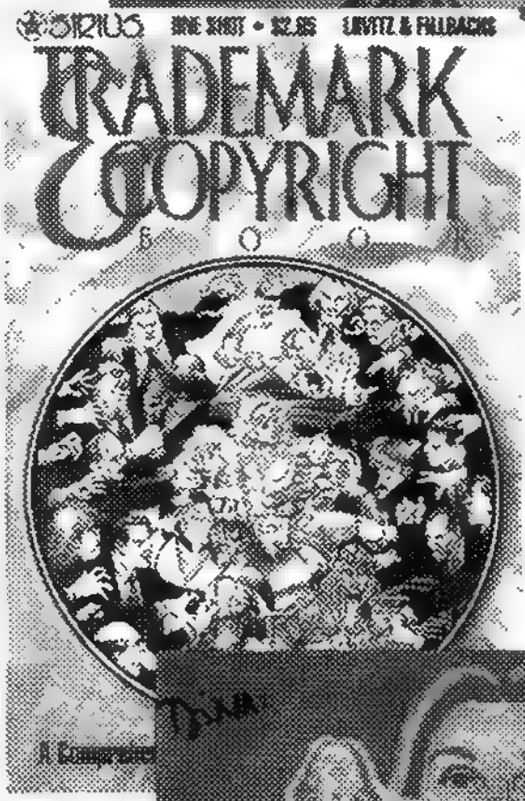
CRIMSON PLAGUE Checklist



TRADING CARDS/GREETING CARDS/POSTCARDS

GLADIATOR PROMO CARDS
#1994 #1 (A) Gladiator
#2 (A) eyes and sword of the Gladiator (Heroes Con edition)

HAPPY HOLIDAYS CARD
#1995 (A) (DiNA holding a wreath with photo of George and Carol) interior features circular cartoon of George and Carol in Santa hats
#? (A) features DiNA and Shannon sitting on a ball



STATUES/FIGURES:

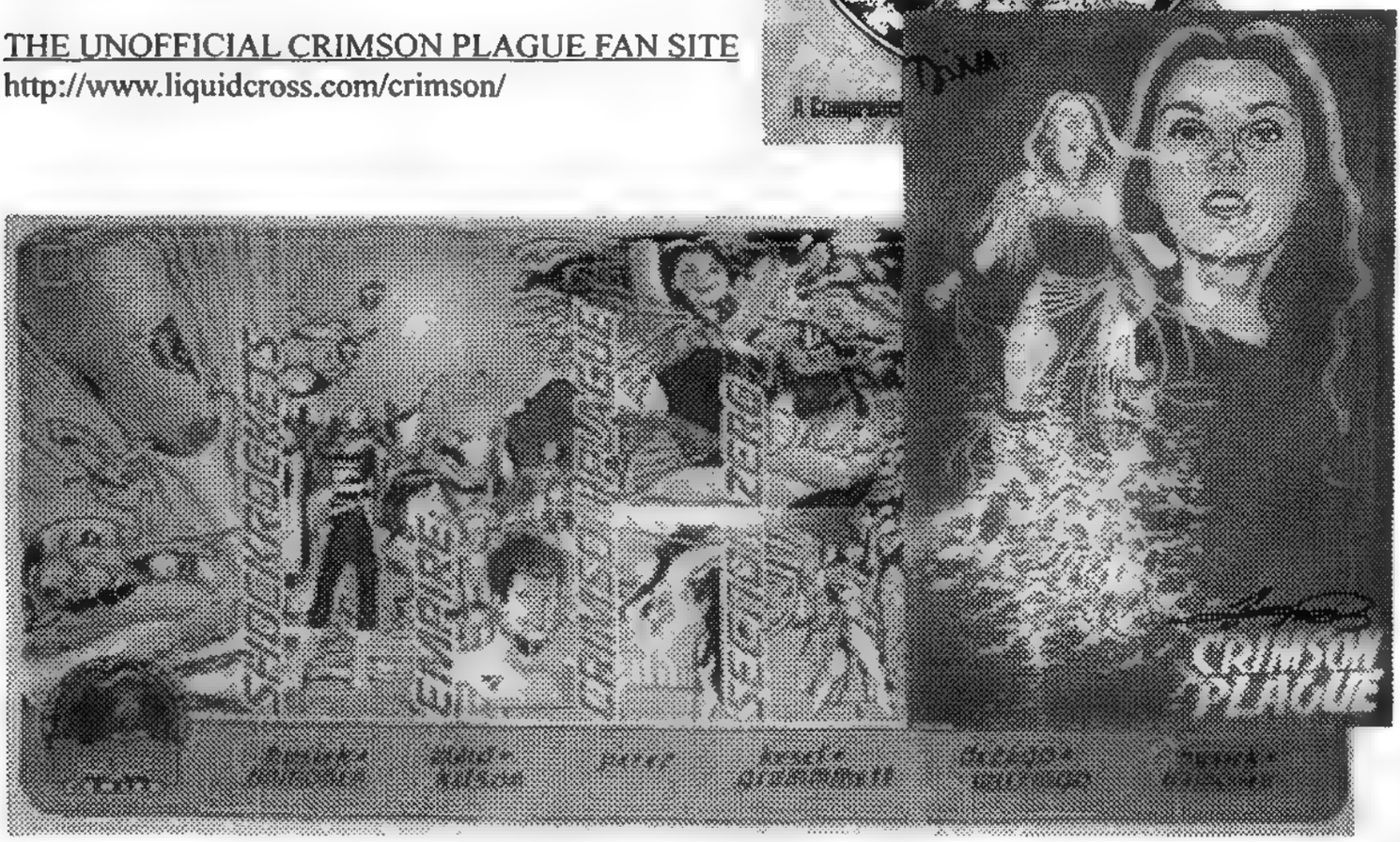
CRIMSON PLAGUE
#1999 Joy and Tom Studios (statue is 12.5" tall)
limited to 250

SHANNON LOWER
In Production

WEB SITES:

GORILLA COMICS
http://www.apenation.com

THE UNOFFICIAL CRIMSON PLAGUE FAN SITE
http://www.liquidcross.com/crimson/



CRIMSON PLAGUE

When word came that CRIMSON PLAGUE #3 was not going to be printed, the disappointment was shared by fans and creators alike.

The exciting story was gaining momentum and the myriad characters were just becoming familiar.

We were enthralled by the complex story, with its convoluted plot twists and unique characterization... not to mention all the true-to-life faces throughout the books. Many people were looking forward to this series -- not just because of the story and art, but because *they were in it!*

What had happened with DiNA:, Shannon, and the others? And where did DiNA: get that awesome outfit?

Those questions and more are answered here, in the existing pages of CRIMSON PLAGUE #3. Read on...

and ENJOY!

CRIMSON PLAGUE

#3

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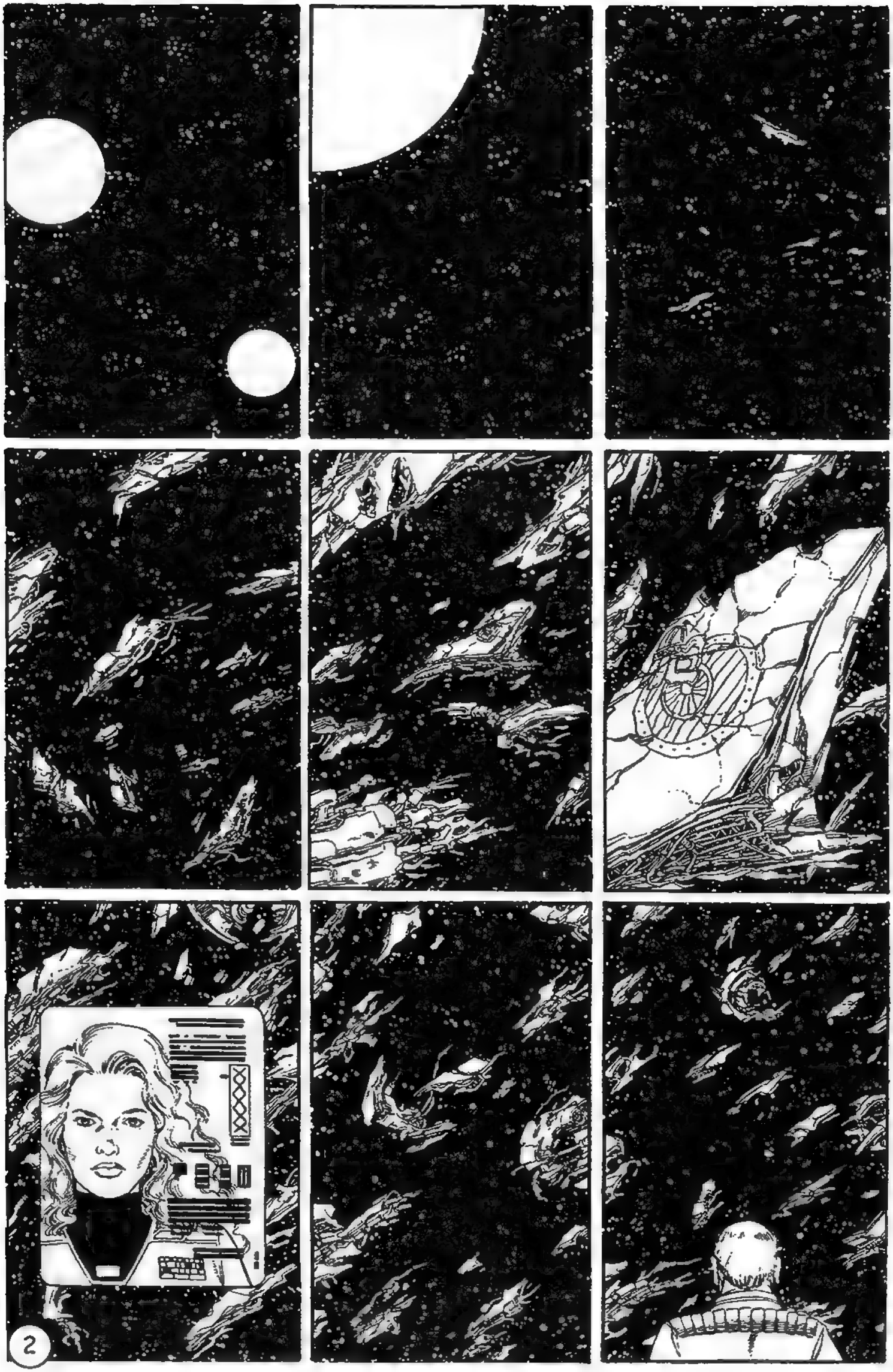
1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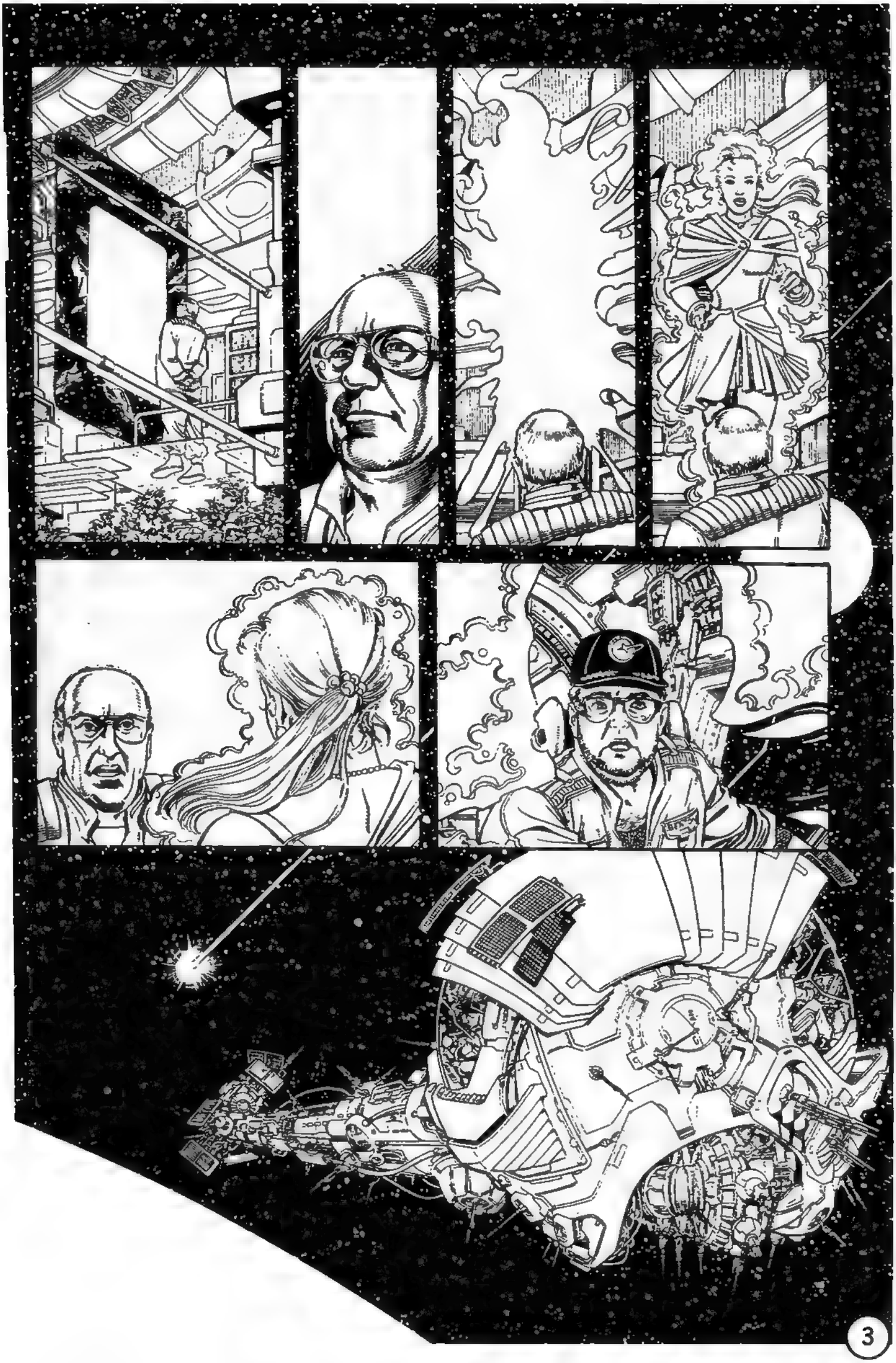
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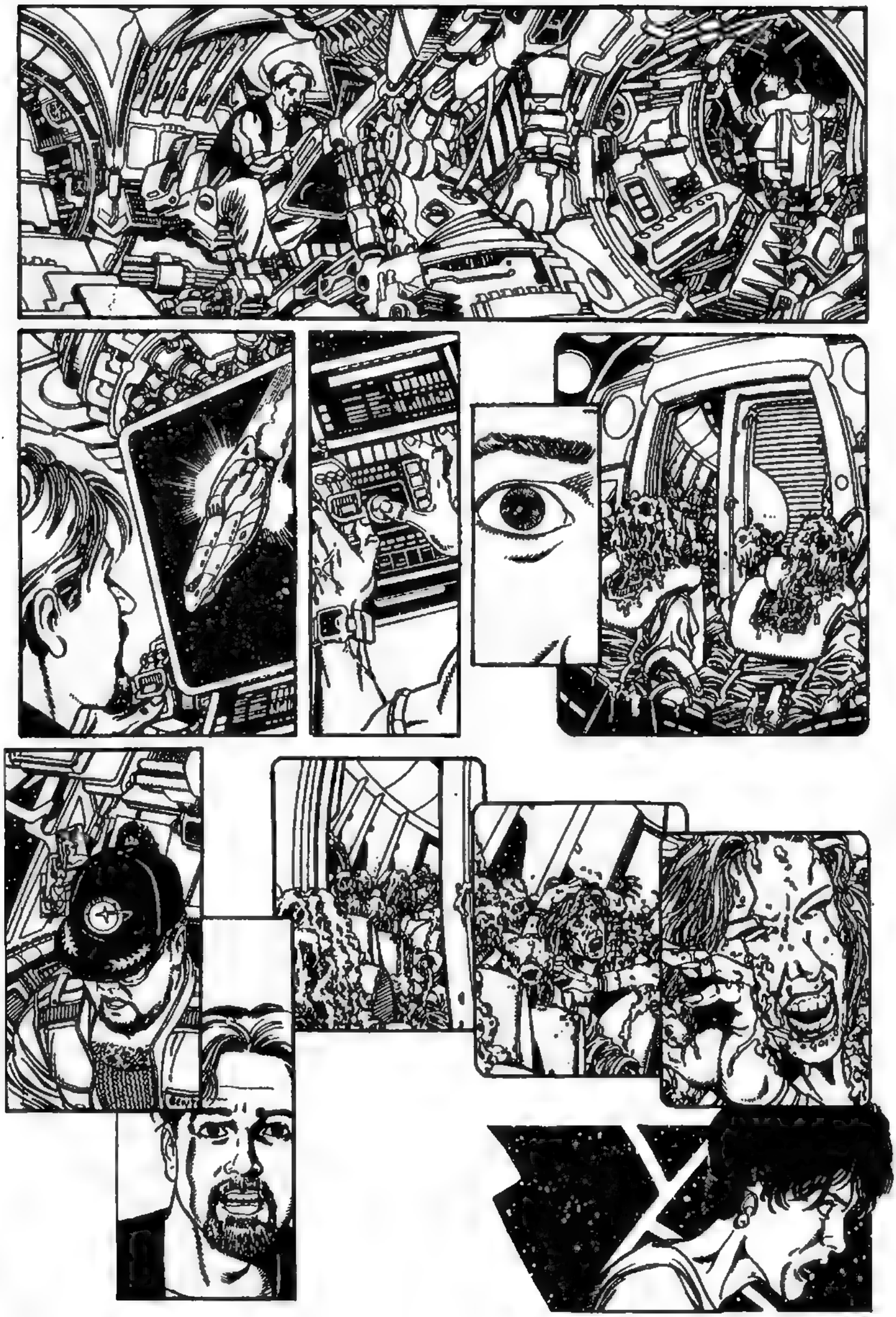

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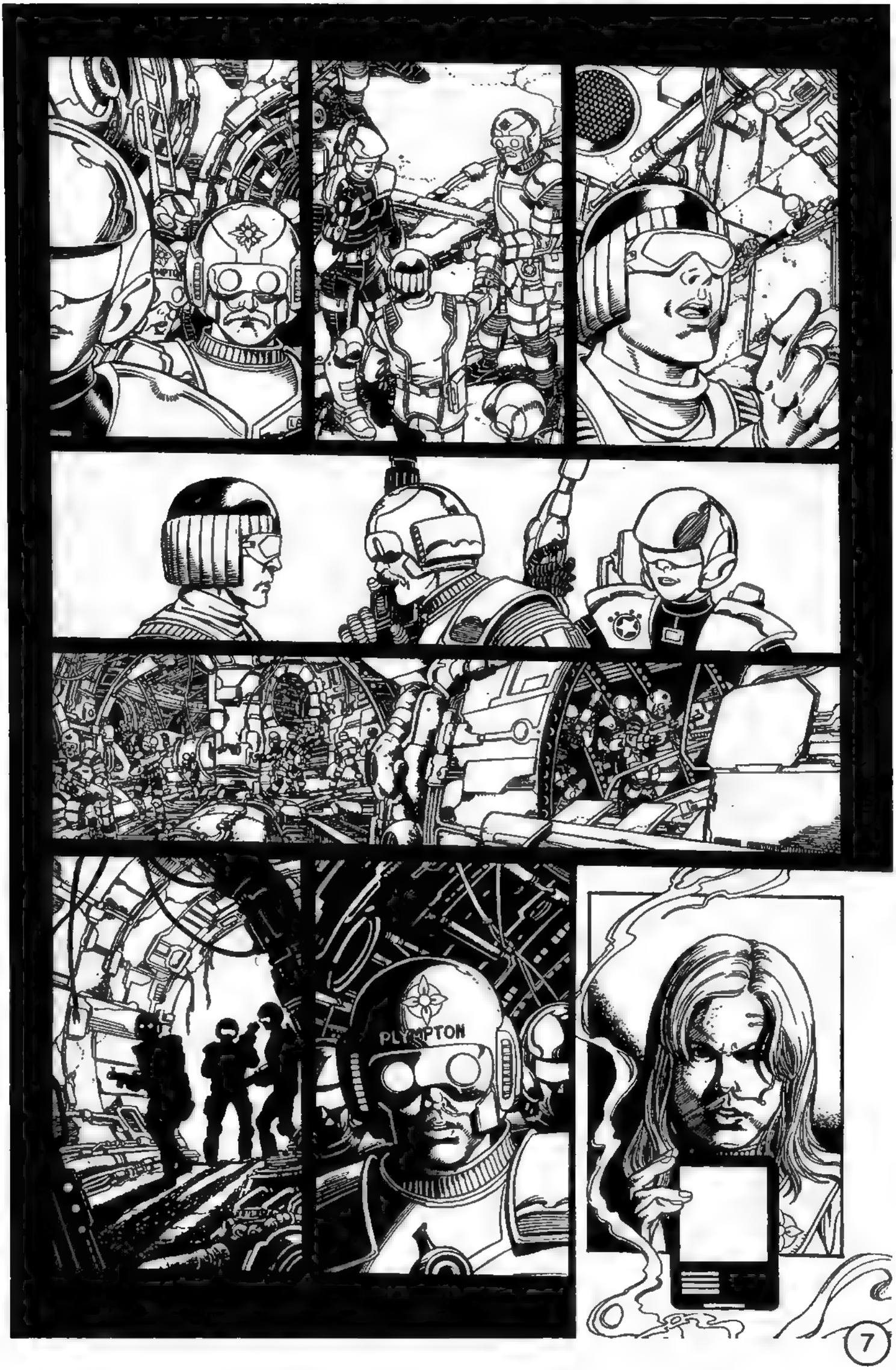

PLYMPTON
7

8

9

10

TRICARICO
11

TRICABICO
TRICABICO
12

13

LEE
PRICA RICO
14

CRIMSON PLAGUE

ISSUE #3 PLOT
Breakdown page by page

Page One

A dark chamber, very sterile, like a futuristic bunker. We see the shadowy figure of American President Teresa Markle being escorted by a security team and her security advisor, Karl Anderson. They meet with an ominous looking character named Michael Pfifer -- who calls himself The Collector. Anderson seems very nervous about all this, but Markle is determined. "There's more to this whole DiNA: business than Lee Gillan at EcoTech is telling me. I'm not jeopardizing my Presidency without knowing what I'm risking it on." The Collector hands Markle a folder containing data discs... including one from the Sagittarius' databank (the one from Roseanne Latorre's computer; the one Andre Pradel had decoded). The Collector warns that her having this information may put her in great danger. Markle swallows and takes the package as The Collector leaves. A lot of people have already lost their lives to keep what's on these discs secret...

Page Two

We move to outer space where we left Shannon Lower and the crew of the Norseman. We follow the trail of debris until we find the severed tail of the Norseman and a piece of the Sagittarius' hull. A Destruct Drone readout tells the observer (and us) that all terran units have been eliminated, including the primary target Shannon Lower (pictured, along with Louis Robinson). Other crewmembers are mentioned in captions, but aren't shown -- for reasons that will become clear in a future issue.

Page Three

Lee Gillan watches this as LISA Bentley appears and tells Gillan there's a report from one of the orbiters. She says that the orbiters are getting confirmation on the arrival of the private transport from Phobos Prime. Gillan is a bit testy. He can't trust that communications may be bugged, as LISA has reported happening of late. J.D. Douglas, Gillan's chief assistant, is supposed to be on the craft. Cut to a satellite station orbiting over the Earth. One of the monitors, Clay Benton, is telling Gillan (through LISA for security purposes) that they've been trying to contact the transport entering earth's boundaries from Phobos Prime, another satellite space station orbiting one of the moons of Mars. The chief sentry officer, Joseph Naftali, says something about losing all contact from Phobos Prime and having sent a droid unit to check it out. They hope that the transport will provide some clues, if there are survivors in the craft. There is no response from the transport.

Page Four

Another monitor, Ginger Cawley, activates the transit ship's interior cameras and finds that everyone inside the craft is dead — bloody masses of mush -- except for one frightened blonde (identified as Mindy Williams), drenched in blood and screaming. LISA isn't receiving this visual, something is jamming her. Suddenly, the station itself is blown out of the sky from a beam coming from Earth itself . Reaction of shock from Gillan and LISA, who breaks up into pixels as her link with the orbiter is broken, leaving Gillan all alone and actually expressing regret that he ever sent an inexperienced space neophyte like Douglas to Manna Works II. The last Gillan had heard of Douglas was after the hunt there for Crimson Plague...

Page Five

Manna Works II, some time ago. John Lawrence and his officers, all dressed in futuristic riot gear, make their way to some entrance leading to the underground tunnels beneath Manna Works II. Among the officers are Linda Tricarico, Carrie Plympton, Charles Skaggs and Benny Lee. Also with them is J.D. Douglas and Interstellar Security Force Marshall Teresa Ward, plus members of the private corporate militia EcoForce of which one, Tony Vitale, is actually named. We focus on Plympton as she starts to recall how strangely this whole story started.

Page Six

We cut to a photo of DiNA: being looked at by Lovely Rita Ball, owner of Lovely Rita's, who Plympton is interrogating. Lovely Rita is a flamboyant character who wears contraband furs over a dragon lady-like spandex suit and smokes illegal, and incredibly expensive tobacco. Rita tells Plympton of how this gorgeous, really special hotty walked into the emporium. We see DiNA: dressed provocatively, but not overly slutty standing before Lovely Rita. Hidden in the shadows are Daniel and David Allen, the tunnelrats from Issue #2. Although we see them, Lovely Rita denies there being any other conspirators in the room. Plympton's voice over asks what was so special about this hotty. "Are you kidding?" Rita cracks. "Do you know how rare and priceless a virgin is on Manna Works II? Not that you'll ever know." Plympton shrugs off the insult.

Page Seven

Cut to Lovely Rita's as we see Andy Janson and his gang, Bubba Crisp, Dino Hicks, Tamara Tower, Troy Green, and Mark Ou, entering the Emporium, as if they owned the place. It is quiet there, with Lovely Rita standing there with her carriers, Jay Hwang, her bartender, and two of the bouncers, Paul Rogers and David Dougherty.

(continued on next page)

CRIMSON PLAGUE ISSUE #3 PLOT

Lovely Rita is dressed in an outfit very similar to what would become DiNA:'s Crimson Plague outfit. Janson tells Rita that he'd heard of the specialty of the day. Rita says that it will be very expensive. Janson growls that he'll be the judge of the hotty's worth. DiNA: enters, dressed in a provocative leather bikini. Janson is mesmerized and pays Rita the full price on the spot. Janson is told that DiNA: will be waiting for him up in the Black Pearl Suite. A bunch of Meter Maids come in to pleasure Janson's men -- and a Meter Man for Tamara. Rita turns to Hwang and tells her to make sure she keeps a running tab on the damage -- to the place and the girls. Rita leaves, counting her dough. She also fingers a small, sculpted replica of Janson's head.

Page Eight

Cut back to Plympton at the interrogation as she mentions that DiNA: was wearing the same outfit as Lovely Rita was when DiNA: was spotted leaving the Emporium. Lovely Rita blows smoke in Plympton's face, which angers Lawrence, who storms into the room. Lovely Rita is not afraid of him either. She comments that if the cops believe this DiNA: is a killer, then why is it so difficult to imagine that she's a thief as well. "I guess the little bitch liked the way I looked." Lawrence counters: "And Lovely Rita is actually gonna let some insignificant hotty get away with stealing from her?" Lovely Rita gets up to leave. "That hotty did me a favor by killing that scum; a piece of wardrobe seems like fair enough payment." Lovely Rita is escorted out by her Meat Wagon (Male Carriers). Lawrence fumes and asks Plympton how Tricarico is doing with her witness.

Page Nine - Twelve

The hunt inside the tunnels beneath Manna Works II continues as Tricarico, with some anonymous cops and troopers, spots DiNA: lurking in the shadows. The troopers fire at DiNA:, much to Tricarico's ire. Cut to David Whittaker and Teri Pritchett reacting to the noise. Whittaker orders the Allens to check what's going on -- and be careful. In the background we see the MULE from Issue #1. Back in the tunnels DiNA: throws a heavy piece of machinery at the cops and troopers and runs off. They all go chasing after her. Tricarico contacts Lawrence to tell him that DiNA: got away.

Page Thirteen

In a private screening room, President Markle watches a video play back. It is showing a journal dealing with the aftermath of the great prisoners' revolt on Manna Works III (from Issue #1). We see a bunch of putrefied bodies splattered throughout the complex. Since much of this is through Roseanne Latorre's POV, we see Dr. George Mojica walking through the bodies. He's definitely scared, but there is some comfort in the fact that the strain that did this isn't airborne. We show a noticeably younger DiNA: lying on the floor. Roseanne says that she felt bad betraying DiNA: and gassing her, but DiNA: was far too unpredictable to allow to remain conscious.

Page Fourteen

We see a burial ceremony that establishes that Carl Lisic, Shay Patel and Tobias H. McTershum were among the dead. Then a meeting among the surviving techs (introducing Dan Lucas and Brenda Price) and cops (among them Wolf Tucker, Rob Wainwright and Kenneth Karen). Latorre manages to convince them to keep DiNA: alive. EcoTech wants the specimen alive -- it's a better bargaining chip than the Larosan. Latorre's narration explains how guilty she feels about her part in making DiNA: what she was and how she can't get herself to kill Carl Lisic's "daughter." Mojica worries about DiNA: eventually menstruating... what could that do? Latorre says that the special "extra strength" hormonix compound should take care of that. Mojica says that DiNA: has proven very adaptive. Latorre looks glum. Hopefully, this will all be EcoTech's decision to make.

Page Fifteen

Cut to Jay Hwang, the bartender, being interrogated by Tricarico back at the station. Hwang's flashback: We see the orgy going down at Lovely Rita's with Janson's gang roughhousing, making a mess and intimidating the hotties. Jay and the bouncers just sit back and watch the action, Hwang keeping a running tally. A sudden bloodcurdling scream escapes from behind the beaded curtains of the Black Pearl Suite upstairs. Andy's gang run up the stairs.

Page Sixteen

We go back to the chase in the tunnels as the tunnel rats see some cops, led by Benny Lee, cornering DiNA:. The twins' disbelief hints that there is something not right about all this. DiNA: leaps at the police as bullets fly. Blood is splattering everywhere as the Allens rush out to warn Drs. Whittaker and Pritchett. We see Benny Lee screaming in fear as the carnage approaches him.

Page Seventeen

A repeat of the Manna Works III sequence on pages 8 to 10 of Issue #1. Narrated by Latorre, it ends with a close-up of Roseanne Latorre reacting as she did in the first issue.

Page Eighteen

Cut to a triple split shot of DiNA: standing over the cops' and troopers' putrefied remains. The first is DiNA: in her hospital gown as blood pools beneath her feet and up the cracks of her plexi-shield. The second is DiNA:, in her original Crimson Plague outfit, in the tunnel with dissolving cops and troopers -- including Lee -- falling around her. The third is her crouching over the bed in the Black Pearl Suite with the remains of Janson beneath her. In all three shots DiNA: is

looking at the reader saying: "I bleed, you die. End of story."

Page Nineteen

Now we continue the action in the Black Pearl Suite as Crisp and the rest of the pirates attack DiNA:. Brutal and one-sided, DiNA: seems to be enjoying herself as she pummels the gang.

Page Twenty

Fight continues. DiNA: is never scratched, despite knives and laser blasts. We cut to see Bubba Crisp, Janson's chief lackey, in the interrogation chair being questioned by Benny Lee.

Page Twenty-One

The fight at Lovely Rita's continues as we see Dino Hicks being thrown through a window out into the streets below. Then we see DiNA:, still in the blood-soaked bikini standing over the broken bodies of the gang members. Twilight Kenny Hill stares at her in terror, but DiNA: just walks past him and out the door of the suite.

Page Twenty-Two

Twilight is in the interrogation room telling this to Skaggs. Cut to Skaggs as he corners the Allens. The Allens tell Skaggs that they have to get to Whittaker. There is something definitely not right here. Skaggs reports in, thinking he is reporting to Lawrence. We see that he is actually talking to Ward.

Page Twenty-Three

In the station, Lawrence relates the results of his interrogation to the newly arrived Ward and Douglas, who are introduced by Thornhill. Lawrence is miffed that the secured broadcast was intercepted and that EcoTech is interfering with a police investigation. Lawrence says that they know where DiNA: went; she disappeared into the tunnels. Ward is impressed. "How do you know that?" Lawrence doesn't answer. Cut to Lawrence and his party cornering DiNA:. Douglas orders a special incendiary device to be fired at her. Lawrence hesitates as he stares at DiNA:. Something is not right.

Page Twenty-Four

DiNA: is bombarded by fire. She screams and dies. Nothing left but ashes.

Page Twenty-Five

Skaggs arrives in Whittaker's lab and finds it destroyed. The Allens panic and run around trying to find Whittaker and Pritchett. They are blasted from off panel and die. Skaggs turns and is stunned to find DiNA: staring at him blankly. She is in full Crimson Plague regalia -- except for the left shoulder sleeve. Cut to a video showing DiNA: in a shot from the tunnel sequence (Lawrence was carrying a recorder at coroner Woody Shiver's request), just before DiNA: was supposedly killed.

Page Twenty-Six

We see Lawrence and Thornhill looking at that screen. Lawrence takes out the sleeve that DiNA: lost somewhere at the entrance to the tunnels. The sleeve is of a very unique regenerative material, almost impossible to produce on Manna Works II. Only someone like Lovely Rita could afford to smuggle it. Lawrence tells Thornhill that he doesn't believe that the woman they killed in the tunnels was actually DiNA:. Cut to Skaggs being killed by another blast. He collapses at DiNA:'s feet. Behind our heroine (who seems to be in a trance) are Marshall Ward and Trooper Vitale. Back with Thornhill and Lawrence: Thornhill, not wanting to stir more trouble, blows off Lawrence's suspicions -- something he can never prove now. Ward enters to thank Lawrence for his assist. Thornhill notes that Ward doesn't say anything about his suspicions. Ward gets a call from Douglas who, with what's left of the Troopers (Vitale among them), is waiting by a Transport ship -- the same one we saw hurtling toward Earth in the opening sequences. "We've got to get back to Phobos Prime." Douglas proceeds to call EcoTech.

Page Twenty-Seven

We see that taped communiqué being reviewed by Gillan in his office. He is showing signs of regret. Markle enters and decks him. She is furious that she wasn't told that the plague had gone airborne. That's what killed the people on Manna Works III. Gillan acknowledges that -- that's why he ordered DiNA: killed. Hell, he's ambitious, not stupid. "Do you think I'd be sane enough to bring DiNA: to Earth -- where she could conceivably, totally and horribly unpredictably destroy all living matter in a single day?"

Page Twenty-Eight

Cut to Earth, somewhere in a dry, dark canyon. We see the transport ship -- the one from Phobos Prime -- in flames at the floor of the canyon. Standing on a ledge watching this is a woman buried in the shadows. A voice calls to her and we meet Jay Steiner waiting by a small van (noticeably different from the one in Issue #2). At the wheel of the van is Noelle Weiler. They have to get out of there before whoever destroyed the orbiting space station tracks down the wreckage. The woman turns and nods. It is DiNA:.

END OF BOOK THREE

Overview: CRIMSON PLAGUE #4-#9

Issue Four:
"The Earth Runs Red"
A reign of terror begins with DiNA:, exhibiting newer, more distance-spanning powers, making her deadlier than ever. Mindlink is used to keep the Taggers and DiNA: under control. Several of the Taggers (Lady Lace, Bombshell, Impel, Nightvision, Thermal Unit, White Kite) have sided with DiNA: against EcoTech (who has Iron Grace and Tonqua leading the charge) to avenge past slights and conspiring with the aliens. Shannon and her posse work in the background and we establish Woodie Shivers and a forensics team going to MW3 to investigate the results of the Plague.

Cover: DiNA: leading Taggers Bombshell, Impel, Lady Lace, Nightvision, Thermal Unit and White Kite in a cover reminiscent of NEW TEEN TITANS #1.

Issue Five:
"Waking the Dead"
Shannon manages to get to EcoTech. Shannon learns the secret background of DiNA: and arranges an evacuation policy that requires hormonix treatments, not realizing she's dooming the population as the Taggers begin destroying the ships. Woodie and Lawrence arrive on Earth to tell of the aftereffects of the plague. Matching their findings with the data of the bodies on the ship that crashed in Issue #3 and the bodies on the Sagittarius, the sheriff and the coroner discern that the crew of the Sagittarius and Mindy Williams (one of the passengers of the doomed ship) were not killed by the same virus. Mindy, in particular, was never even putrefied. She was killed in the crash. On an artificial moon, Shannon finds the remaining institutionalized Taggers (Diving Belle, Ramrod, and Soto Vocé) who are pretty pathetic as their minds are too scrambled to be effectively tied to the mind link. Diving Belle does manage to tell where Lygeia, the last remaining Tagger, is interred. In some other world crypt Lygeia, more zombie than human by now, is awakened by Shannon and the Taggers and makes contact with Mindlink.

Cover: Shannon with Diving Belle, Ramrod and Soto Vocé at Lygeia's crypt with other dead bodies all around.

Issue Six:
"Broken Links"
Shannon and several troops go to the planet where Mindlink is being held as DiNA: is summoned by the broken Tagger himself in an effort to have DiNA: kill Mindlink and break the Gladiator's hold on his former teammates. The Gladiator is angry that DiNA: is leaving Earth and sends the Taggers after her. Meanwhile, Woodie discovers that menstruating women aren't affected by the plague. During the attempted rescue of Mindlink, DiNA: refuses to kill him as the mental hold on her starts to dissolve. A bunch of Destruct Drones go after Shannon so that the secret of DiNA: will die with her. As a bond between DiNA: and Mindlink establishes itself, she menstruates, destroying everyone on the prison satellite -- including Mindlink-- much to DiNA:'s horror.

Cover: The Destruct Drones battling DiNA: and Shannon and others as Mindlink looks on.

Issue Seven
"Reflections in the Mind's Eye"
DiNA: and Shannon are the only survivors as LISA, who was used as a programming boost to Mindlink's powers, explains what has happened. It is here where DiNA: tells Shannon that she wasn't on the Sagittarius and thus not responsible for Andre's death. The process begins to cure DiNA: of the plague with the transfusion of Shannon's blood, which is no longer infested with the hormonix formula, as the Gladiator makes his way to the asteroid to get DiNA:. The Taggers bravely try to stop him but they are too disorganized. They've always relied on Bosu's mind link to make them work as a unit.

Cover: Symbolic shot of DiNA: with images of other characters going through her face.

Issue Eight
"Blood, Death and Tears"
DiNA: is beaten by the Gladiator and taken to Dr. Shay Patel, who was not killed in Issue#1 after all. It was Patel who killed Prof. Lisic. Shannon learns through Lygeia that it was Dr. Dong who killed Andre, under orders from Patel. Shannon goes after Patel, who is protected by an army of defenses. The Taggers try to redeem themselves against an army of tobacco-induced Locoweed clones (Locoweed was the unidentified creature battling the Gladiator in Issue #1. He was a human mutated by alien-contaminated tobacco). The clones were created from the corpses of Janson's men on MannaWorks 2. (During Teresa Ward's stopover on Phobos Prime) DiNA: learns about her true origins and goes berserk against the Gladiator & Tobias McTershum, formerly known as the Tagger Order who also was not killed in Issue #3, but whose severely wounded body is now encased in the Gladiator armor. It is revealed that Order, and not the Tagger Mad Ox was the one who raped and killed DiNA:'s mother. DiNA: is fighting to the death with her father.

Cover: DiNA: being strangled by the Gladiator as Shannon, her artificial leg severed, lies in the wreckage.

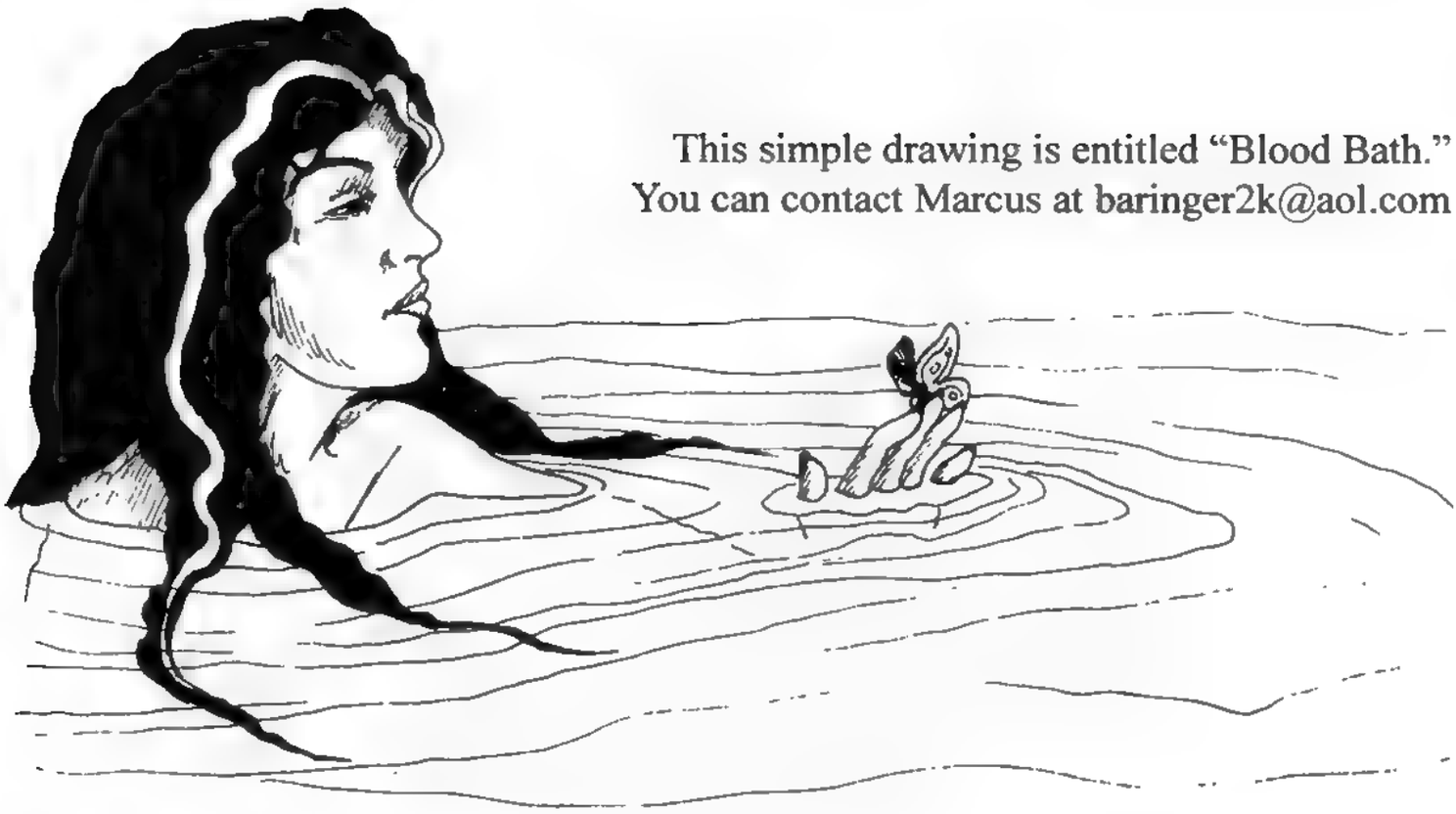
Issue Nine:
"The Dying Game"
Shannon finds the instrument that controls the Gladiator's armor and zaps it long enough to give DiNA: an advantage. Shannon kills Patel and DiNA: kills the Gladiator, whose life-force courses through her, creating a new armor for her. The aliens who created the original Gladiator were the same ones who inhabited the planet from which the asteroid Sinope exploded and ended up orbiting Jupiter. The Taggers win the day on earth, with LISA announcing to the masses that everyone, including EcoTech and DiNA:, have worked to save the day -- but the populace doesn't seem convinced. DiNA: looks at the sword and christens herself the Crimson Gladiator.

Cover: DiNA: with the Gladiator's sword in front of her bisecting the art to show her as Crimson Plague on one side and Crimson Gladiator on the other.

FAN ART

This section showcases some of the great fan art submitted to us. The only criteria is that you've been influenced by George Pérez in some way.

This first piece is a tribute drawing by Mitch Ballard.
We're positive this has been posed, but Mitch insists he drew it freehand!
You can contact Mitch at Bat5Man1@flash.net



This simple drawing is entitled "Blood Bath."
You can contact Marcus at baringer2k@aol.com

Guess the Crimson Avenger's got nothing on DiNA!
Vu Nguyen provides this insightful scene in DiNA:'s history.
You can contact Vu at sleepervu@netzero.com

Glenn Anderson graces us with this stirring portrait of DiNA:.

Luciano Vecchio was able to get this image to us in a pinch!
And his DiNA:, just like everyone else's, is imminently pinchable!
You can contact Luciano at vecclu@yahoo.com.ar

Steven Miller drew this somber portrait of DiNA:.

DiNA: by Bill Neville. Bill Neville is a cartoonist and illustrator whose work has been published by Marvel, DC Comics, Image, Acclaim, Warner Bros International Publishing, Disney, USKids magazine, Archie Comics, Warp Graphics, and New England Comics (among others.) Check him out online at http://www.dm.net/~bill-neville/

DiNA: by Shane Hai, a freelance artist from North Carolina.
You can contact S. Hai at shizilla@hotmail.com

DiNA: by Gene Gonzales, the writer, illustrator and publisher of TALES OF THE CHEROKEE, published by his own Mandalay Books! You can check out more of his art at www.genegonzales.com

Well, Fred Hembeck has destroyed both the DC and Marvel Universes... perhaps he, alone, would have a chance against DiNA:... perhaps.

DiNA: by Neil Vokes, artist for many independent companies like Comico, Claypool, etc...

DiNA: by James E. Lyle, co-creator of Doorman, who has worked on Fright Night and Thunder Agents, among others.

DiNA: by Al Bigley. Al Bigley's work includes Claypool's ELVIRA, Children's Television Workshop's "Ghost Writer" in KidCity Magazine, and packaging for Kenner's Batman Adventures action figures!

DiNA: by Richard Pollard, artist for Dreamsmith Production's BOOK.

DiNA: by Amanda Conners, whose work includes BARBIE FASHION for Marvel!

Georges Jeanty has worked on titles ranging from DC's TITANS and SUPERBOY to Marvel's BISHOP: THE LAST X-MAN, having also worked with Gaijin Studios. Let's *hope* that DiNA:'s just finger-painting!

Illustration by BUZZ

Tony Lorenz provides this "splash" page of the main characters.
You can contact Tony at TLorenz101@aol.com

This drawing by Steven Miller was originally intended for last issue, but we felt it would be much more appropriate in this issue!

Gallery in CRIMSON

We are proud to present this great variety of Crimson Plague art by George himself! You'll see everything from preliminary art and sketches to limited edition prints and advertising art! Enjoy!

(See page 78 for the completed version of this art!)

The name of Shannon Lower's ship Bai Hu is Chinese for "White Tiger" after the (real) tattoo on Shannon's hip. Coincidentally, the White Tiger was a character George Pérez co-created with Bill Mantlo for DEADLY HANDS OF KUNG FU way back in 1975.

The next four pages show some convention sketches of DiNA:

To Andrew
& ADA

Best,
George Perez
4-30-00

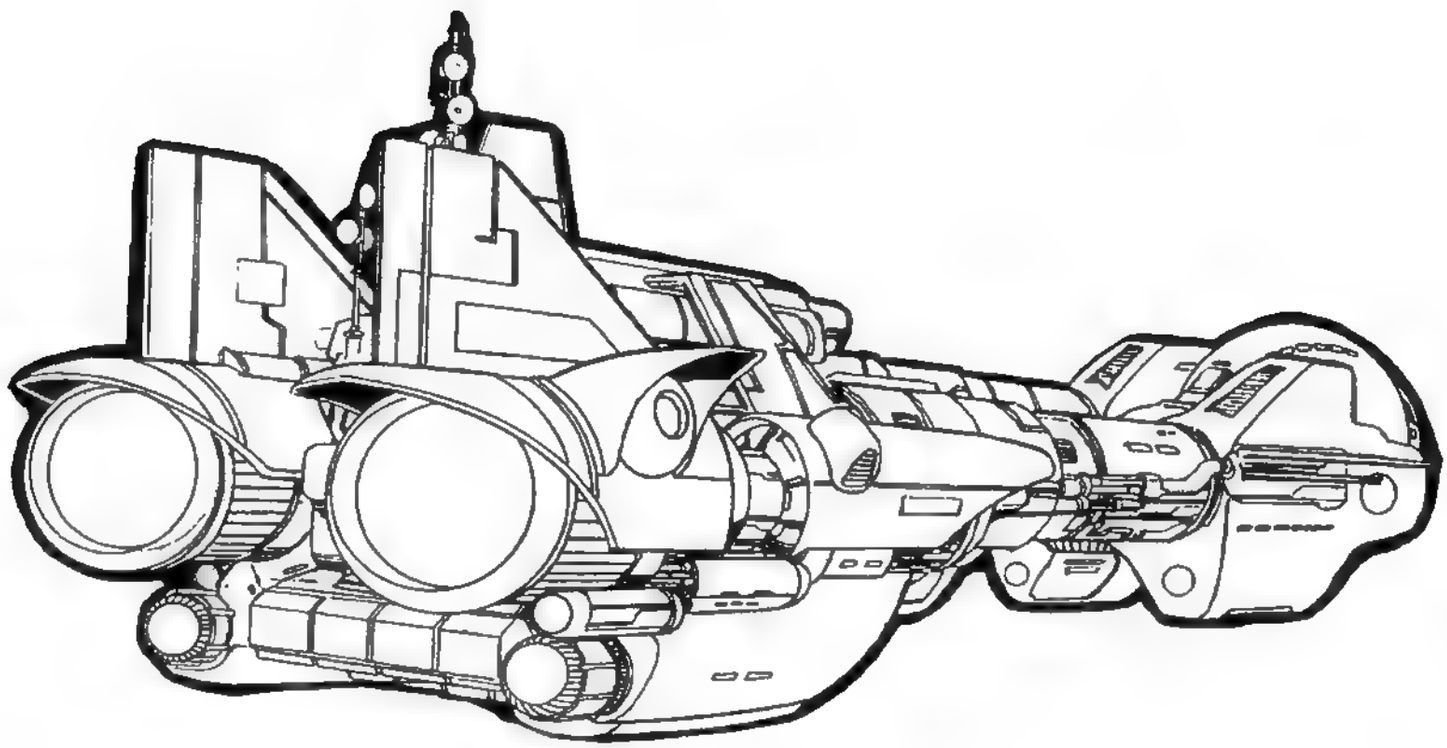
TO BRIAN
Best.
GEORGE PEREZ
.01

This art was used as a print as well as the cover for the Windy City Edition of Issue #1

This print was produced in Belgium

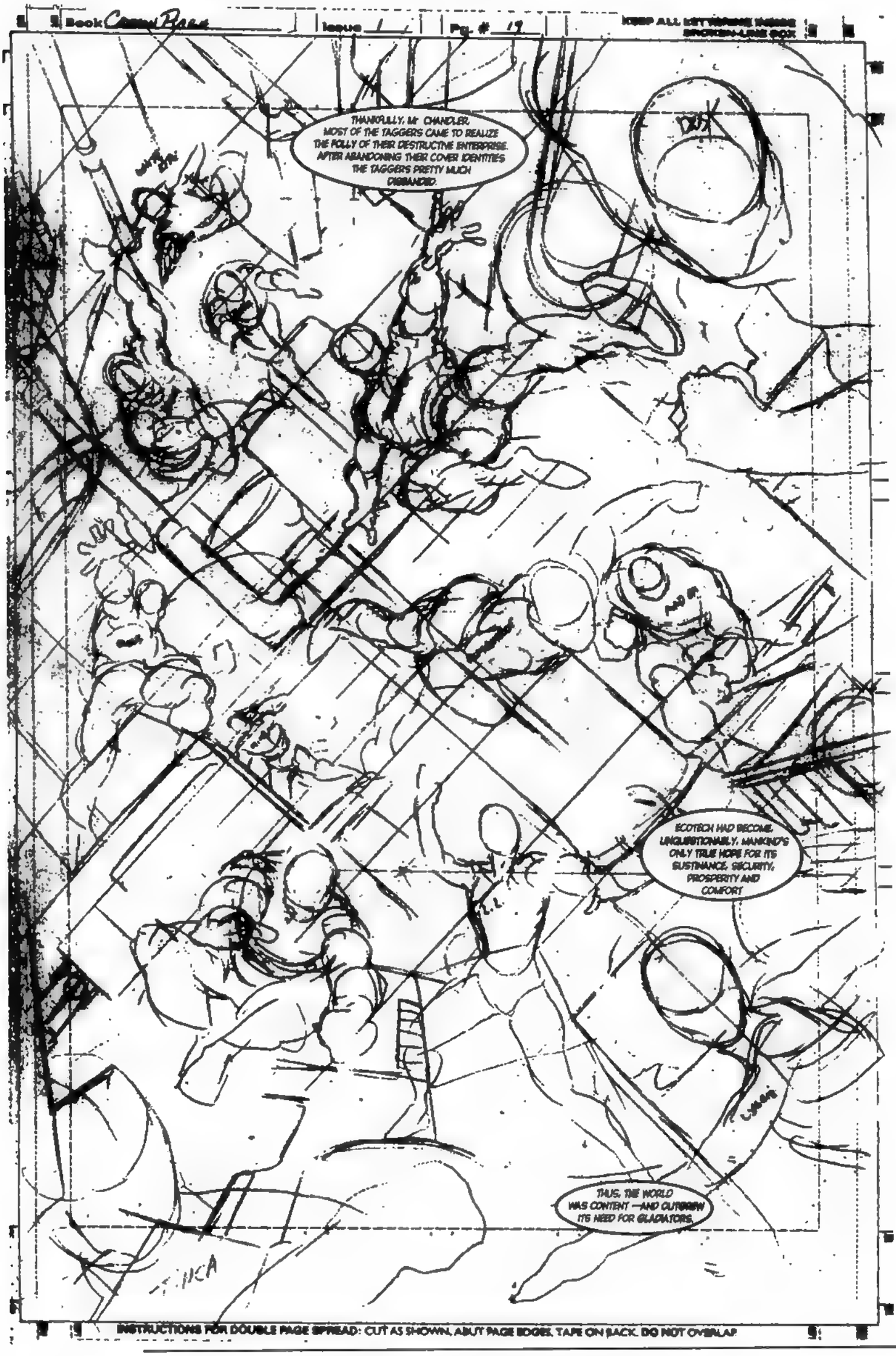
Various
CRIMSON PLAGUE
Character Sketches
and Designs

This was a proposed charity piece that was never completed.



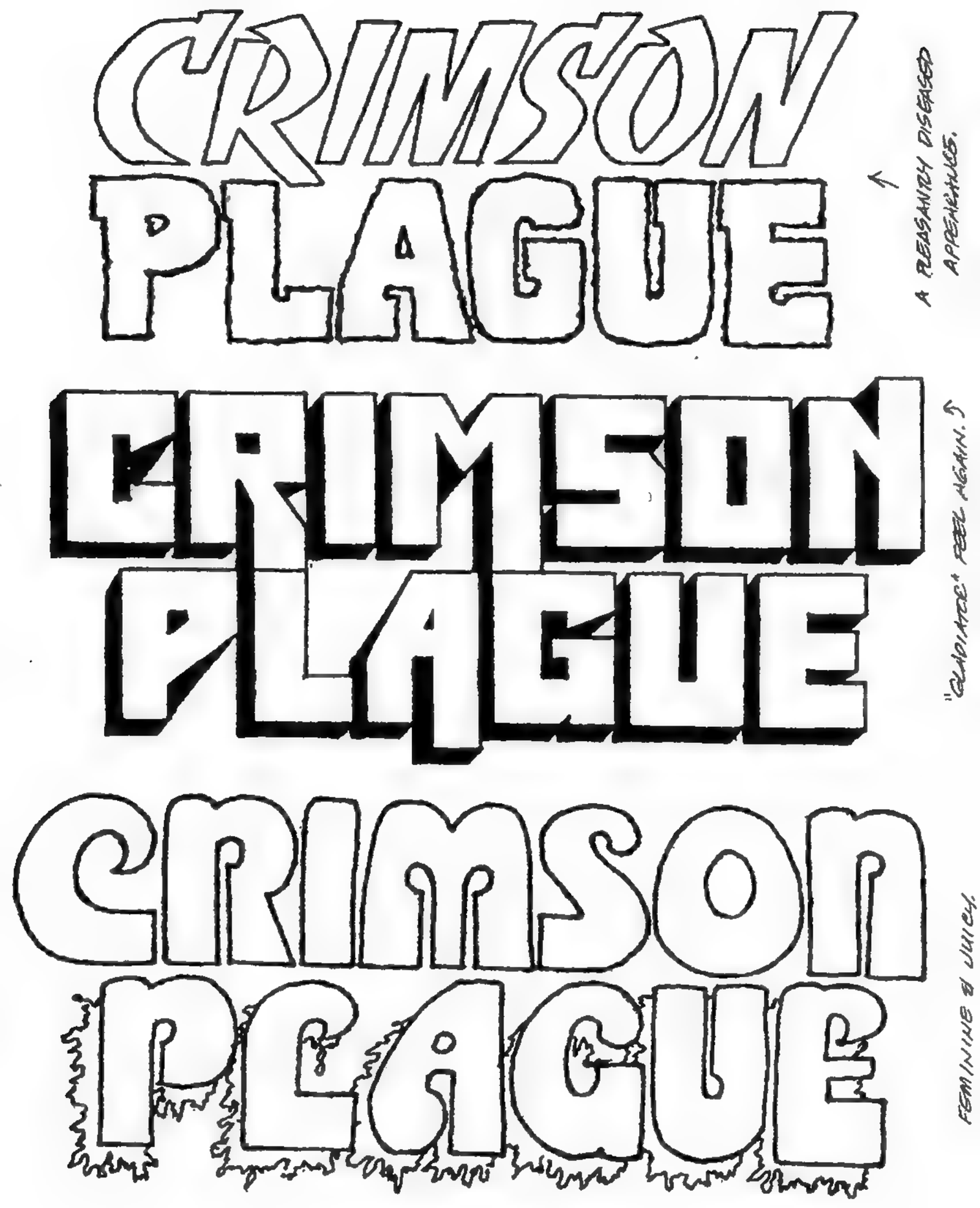
CRIMSON
PLAGUE

With the grand amount of art for this issue, we wanted to make sure to include at least *one* rough page layout. Check out George's roughs of Issue #1, page 19!


Book Issue Pg. # 19
KEEP ALL LETTERING WITHIN SHADED-LINE BOX
THANKFULLY, Mr. CHANDLER, MOST OF THE TAGGERS CAME TO REALIZE THE FOLLY OF THEIR DESTRUCTIVE ENTERPRISE. AFTER ABANDONING THEIR COVER IDENTITIES THE TAGGERS PRETTY MUCH DISBANDED.
ECOTECH HAD BECOME, UNQUESTIONABLY, MANKIND'S ONLY TRUE HOPE FOR ITS SUSTINANCE, SECURITY, PROSPERITY AND COMFORT.
THUS, THE WORLD WAS CONTENT —AND OUTGREW ITS NEED FOR GLADIATORS.
INSTRUCTIONS FOR DOUBLE PAGE SPREAD: CUT AS SHOWN, ABUT PAGE EDGES, TAPE ON BACK. DO NOT OVERLAP

This was used as both an ad and tee-shirt design

Here we have another masterfully rendered convention sketch.



The

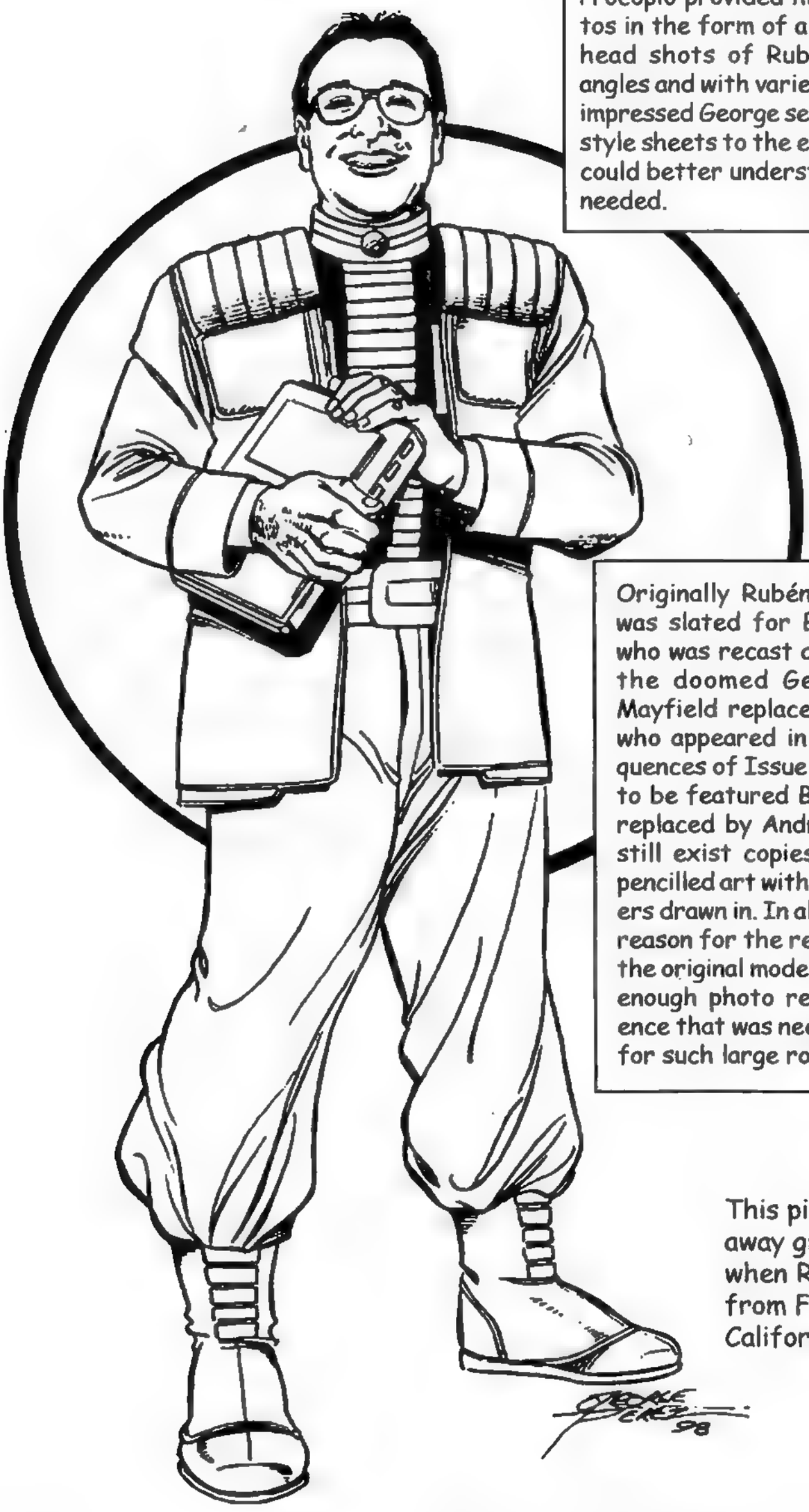
logo was designed by Gail Beckett, an assistant to the late legendary artist Dan Barry. These were early concepts

The Entire Cast* of CRIMSON PLAGUE

*Note missing face on the left. Cast member Gail Gosselin was added to the final version after George, unhappy with the likeness, whited her out from the original

Rubén Procopio

Being a Disney animator, Rubén Procopio provided his reference photos in the form of a style sheet, with head shots of Ruben from various angles and with varied expressions. An impressed George sent copies of those style sheets to the entire cast so they could better understand what George needed.



Originally Rubén Procopio's role was slated for Bruce Monsanty, who was recast as the captain of the doomed Gemini and Anne Mayfield replaced Ginger Cawley who appeared in the opening sequences of Issue 3. Likewise a yet to be featured Benjamin Lee was replaced by Andre Pradel. There still exist copies of the original pencilled art with the original players drawn in. In all three cases the reason for the recasting was that the original models did not provide enough photo reference that was needed for such large roles.

This piece was a going away gift from George when Rubén moved from Florida to California.

The origin of the team name Taggers comes from the groups original name Terran Alliance of Gladiators (TAG).

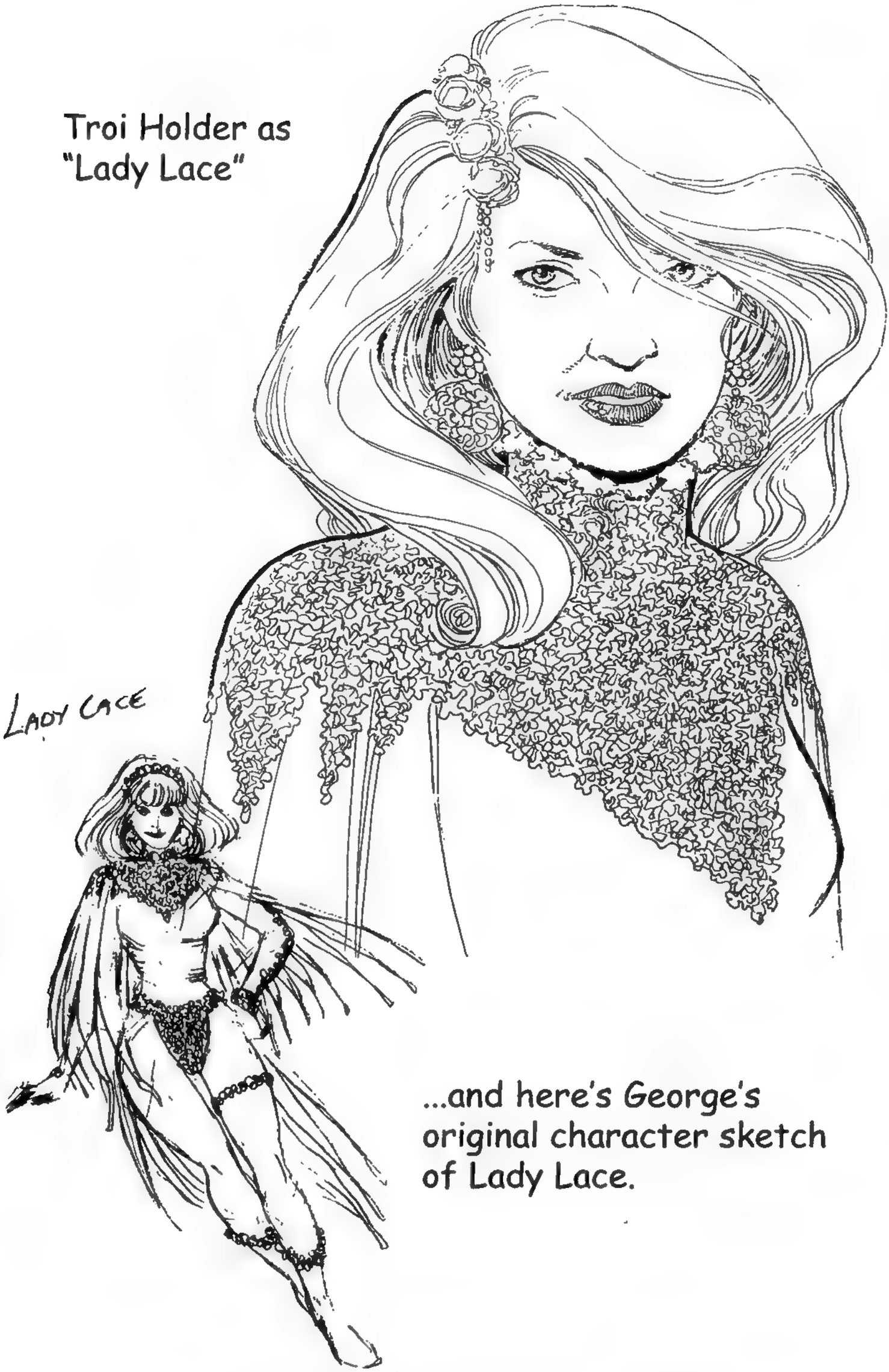
Chan Graves as "Bombshell"

A birthday present from George

This excellent piece was printed in the 1999 HEROES CONVENTION CHARLOTTE program book.

This also appeared as a color print.

Troi Holder as
"Lady Lace"



...and here's George's
original character sketch
of Lady Lace.

Bernie Mangiboyat as "Impel"

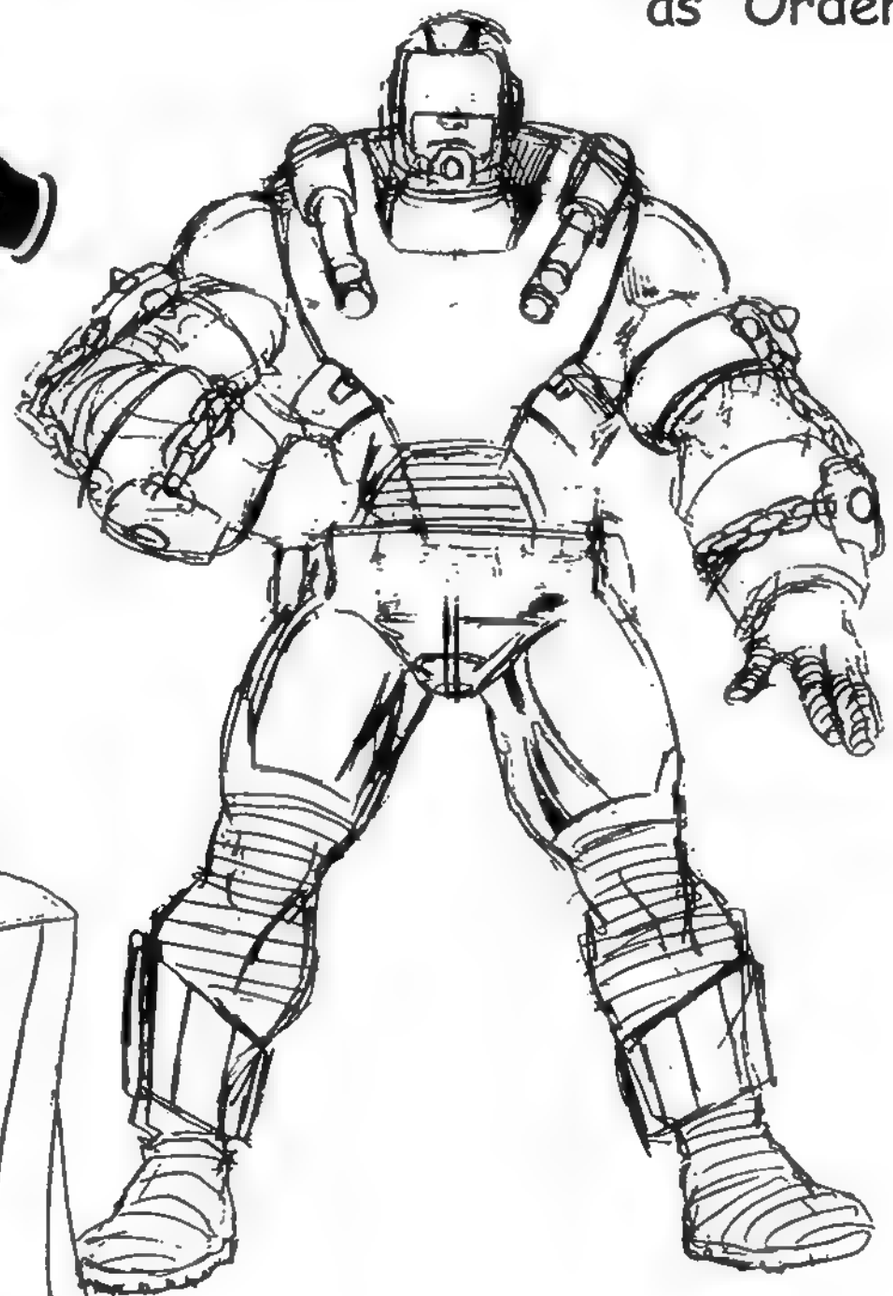
A birthday present from George

Costume design sketch of Anna Young as "Lygeia"

While the bulk of the CP cast are American there were also models from Canada, Spain, England, France and Belgium.

There were 240 total castmembers who contributed their likenesses for CRIMSON PLAGUE.

Costume design sketch of Tom Smith (a.k.a. Tobias H. McTershum) as "Order"

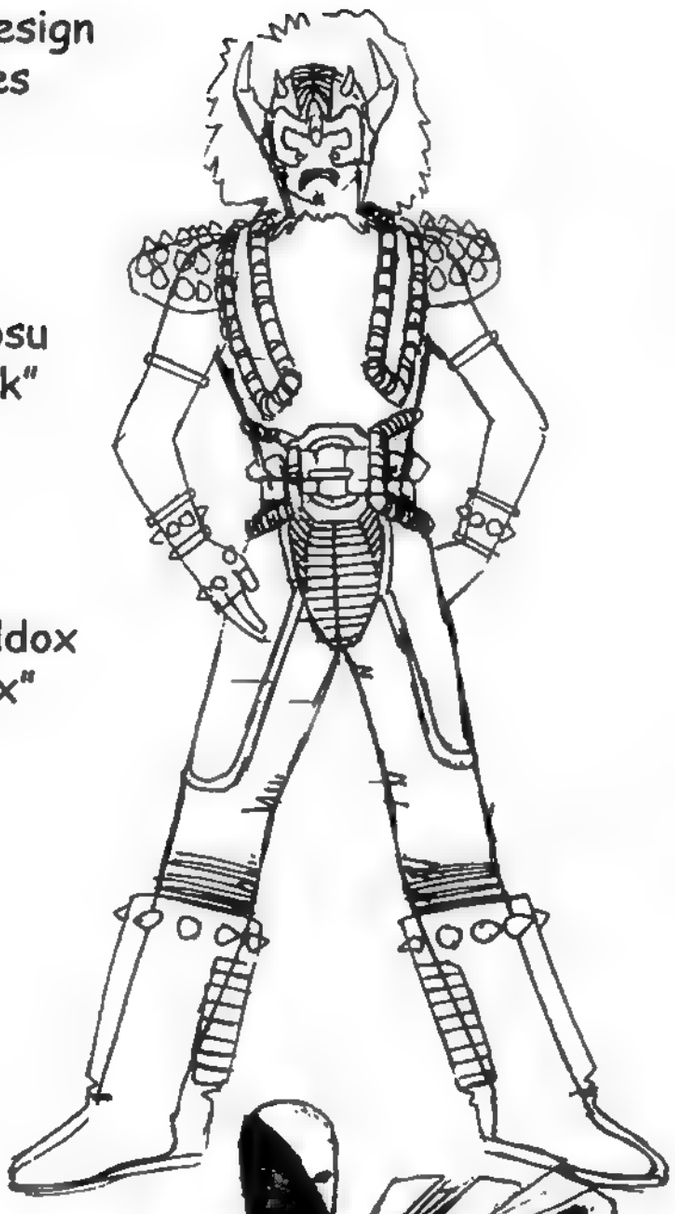


Costume design sketch of Bonnie Jenkins as "Sotto Vocé"

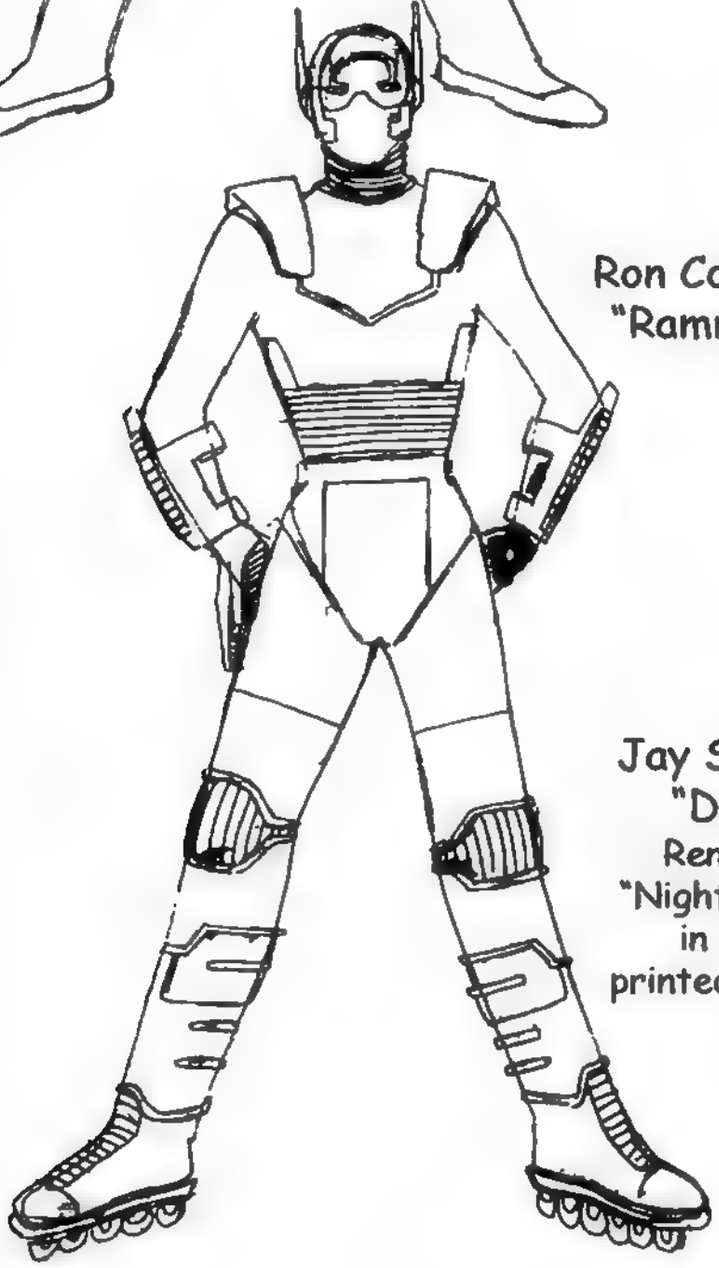
Though not mentioned in Issue ', real life twins David and Daniel Allen were supposed to be clones in the story.

Costume Design Sketches of

Kudjo Bosu
"Mindlink"



Kevin Maddox
"Mad Ox"



Ron Coletti
"Ramrod"

Jay Steiner
"Dusk"
Renamed
"Night Vision"
in final
printed version

Some Responses to Last Issue's Question: Who's your favorite Pérez inker?

My favorite Pérez inkers were Bruce Patterson, who inked George's pencils on WONDER WOMAN, and Jerry Ordway, George's inker for issues of CRISIS ON INFINITE EARTHS.

I know George did some inking in the WONDER WOMAN series as well, but Bruce's work wasn't recognizable against George's work. He melded perfectly with George's style on the series.

Jerry Ordway was a familiar name to me as I had been collecting ALL-STAR SQUADRON after their crossover with JUSTICE LEAGUE OF AMERICA around #207-209. I can't say for sure that Jerry had a recognizable art style during his stint with the ALL-STARS and later on with INFINITY INC. Jerry definitely excelled when he inked George's pencils on issues of CRISIS. Especially memorable was the scene when Guy Gardner first receives his official Green Lantern ring (no more 3rd-stringer role for him!). There's a Gil Kane-esque picture of one of the Guardians on the page that I just love!

—Shane Elliott

Among the characters (many of whom are blotted out by the captions in the final art) who appear on the video screens on page 4 of Issue #2 are: Bill Mumy, Peter David, Keith DeCandido, Alex Ross, Matt Wagner, Stan Sakai, Joe Quesada, Jimmy Palmiotti, Anna Maria Cool, Laurie Bradach, Barbara Kaalberg, John Byrne, Mike Ploog, Andy Mangels, Tony Isabella, Sal Quartuccio, Richard Pini, William Tucci, Tom Brevoort, Trace Beaulieu, Glenn Greenberg, Kurt Busiek, Joe Jusko, Larry Hama, Howard Chaykin, Richard Starkings, Phil Jimenez and Neil Gaiman.

I would have to say that one of my favorite inkers of Pérez is Joe Sinnott. Pérez's work on THE FANTASTIC FOUR was complimented by Joe's inking. In the issues around #170, Sinnott took Pérez's pencils and made them clear without a lot of shading and distortion. I love Pérez's art when its natural clarity is given form. Sinnott is one of my all-time favorite inkers. As far as Silver Age, this would be my choice.

But Modern Age has another good inker for Pérez: Al Vey. His inking brought Pérez's art to a greater level of detail and while that contrasts with the work of Sinnott, I think this is equally as strong. Pérez's pencils are already great, but when you put such pronounced contrast onto the work, it makes it just that much better. —Jeff Weaver

Who is my favorite inker on George Pérez's pencils? Second to George himself, there are four inkers that I really like over Pérez.

1.) Terry Austin — Check out UNCANNY X-MEN ANNUAL #3, and the covers to UNCANNY X-MEN #128 and AVENGERS #200 (1st Series). Terry Austin captures all the detail and shapes of the pencils, while adding nice spots of black and little details like the straight lines on Cyclops' visor. By exhibiting supreme control over the line weights and curves, he gives Pérez's work a very fluid and precise, if somewhat "metallic," feel.

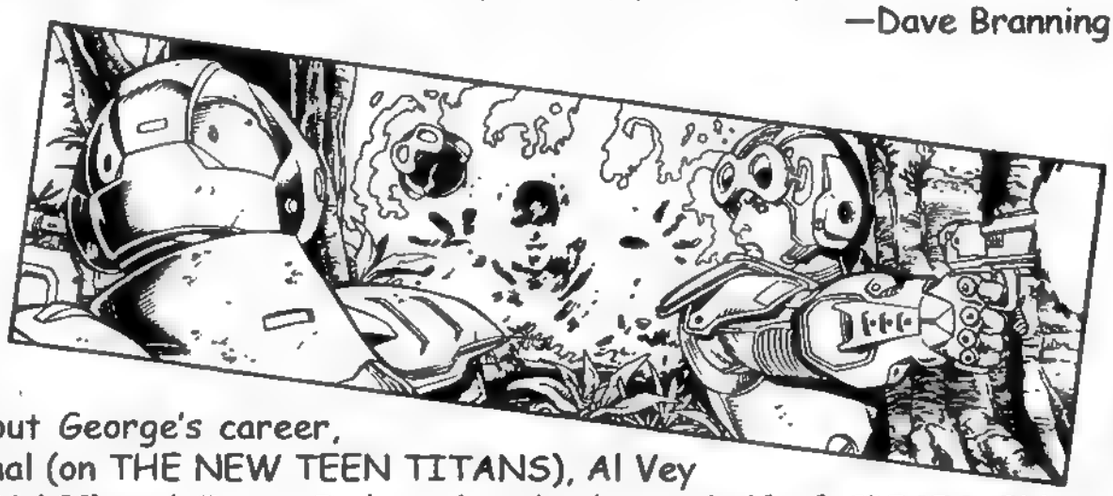
2.) Bruce Patterson — inks on the first fifteen or so issues of WONDER WOMAN (2nd series.) Patterson gives a more naturalistic feel to the pencils, and has a finer line, but does not sacrifice detail. A definite contrast to Austin, but also very good.

3.) Al Vey — I believe he inked every issue of Pérez's pencils on the newest AVENGERS series. These are sharp, beautiful inks that really complement Pérez's style, somewhere between the naturalism of Patterson and the super precision of Austin. Again, detail is not sacrificed, and the pencils are really brought to life with bold clarity.

4.) Finally, I have to include Romeo Tanghal, on all those great early issues of THE NEW TEEN TITANS. Tanghal did not capture Pérez's level of detail to the extent of the other three inkers, but his style seemed to perfectly match Pérez's at the time. His inks were warm, open, and graceful, and those NEW TEEN TITANS books really defined for me what the "George Pérez" look was.

If I had to pick just one of the above, I would probably pick Terry Austin.

—Dave Branning



I don't know if I could say I have a favorite inker on George's pencils - I feel that several inkers have provided stellar work throughout George's career, including Romeo Tanghal (on THE NEW TEEN TITANS), Al Vey (on THE AVENGERS[Vol.3]) and Jerry Ordway (on the latter half of CRISIS ON INFINITE EARTHS).

Most recently, though, I was quite impressed with the inks provided by Mike Perkins for CROSSGEN CHRONICLES #3 and (most of) CROSSGEN CHRONICLES #4. The final art in these issues looked clear and uncluttered, but at the same time featured the detailed line work that George is famous for when he inks his own material. The texture of the rocks, the creases on the clothing, the flowing strands of hair - all of George's trademarks seemed to make it onto the printed page. Hopefully George and Mike will collaborate again in the near future.

—Ilke Hincer

In the CP preview that appeared in EMPIRE #1, cabbie Patrick Crosby is driving for the Going My Way Cab Co. *Going My Way* was the film that won legendary crooner Bing Crosby the Academy Award. In reality, Patrick is Bing's grandson.

This question is actually tricky because there is some Pérez work where Pérez seems to be in a rush to finish a piece so the art suffers, and frankly is not the fault of the inker. Anyway, here they are... my favorites:

Romeo Tangal & Al Vey. Yes, these two are tied! Well in the case of Romeo Tangal, his style seems to complement Pérez's quite well! I can tell it's Pérez's art, and sometimes it seems like Pérez inked the stuff himself! All the details come out and there seems to be no short cut way to his inking. His entire NEW TEEN TITANS run is a masterpiece. However, there was an issue in the "Who is Wonder Girl" storyline where Tanghal was the inker... but the art wasn't that good. On Al Vey, of course, his ULTRAVERSE and AVENGERS are truly excellent work! It seems like all the lines and details really come out with Vey's inking; however, his work is a little too "solid" and not as soft as Tanghal's inking. —Erik Merk

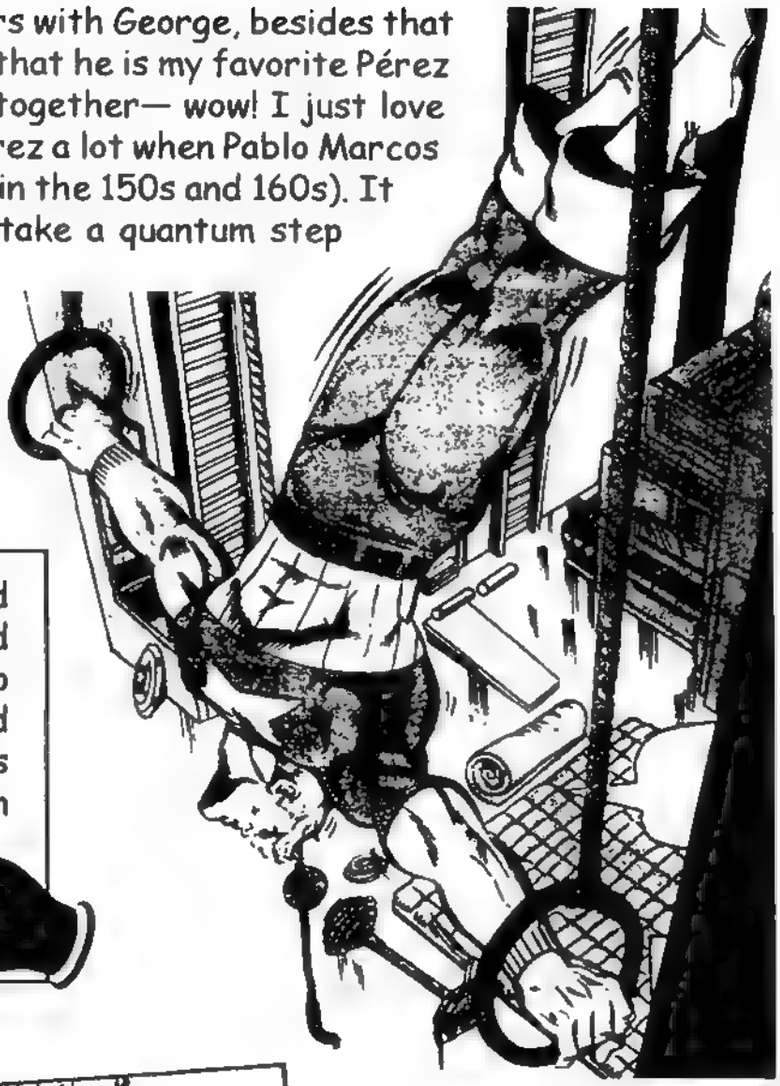
If George can't ink himself, I'd say that the only person who comes close is Romeo Tanghal. I think hands down he is one of the best inkers ever. George and Romeo's work together on the early issues of THE NEW TEEN TITANS is some of the most memorable artwork from the last two decades. Romeo's inks are beautiful, adding just the right amount of shadow and depth without ever overpowering George's amazing pencils. I think the best examples can be seen in the anti-drug issues (NTT #26-27), where the intense emotions of the story were felt in every line on the page, and the absolutely stunning "Who is Donna Troy?" story (NTT #38), which gave off that film noir feeling and included some of most beautiful scenes of Donna Troy in Titans history. —Mike Negin

NON, MONSIEUR, ZE WORD IS OUI... EET IS.
WE HAVE COME FOR YOU, MONSIEUR, YOU AND ALL ZE BROOD WHO WORSHIP ZAT MADMAN, BLOOD!
ZE BROTHERHOOD OF EVIL WANTS YOU ALL-- DEAD!

George's wife, Carol Flynn, constructed the costumes worn by Dina and Shannon at the conventions. Carol also makes George's trademarked Hawaiian shirts. The loss of DiNA:'s left sleeve in Issue 2 was predicated after Carol Flynn pointed out that such a costume piece was impossible to recreate in fabric and chain. The chain and skulls of Dina's costume were sculpted by Joy and Tom Snyder, who sculpted the DiNA: statue.

If Terry Austin had done more interiors with George, besides that X-MEN ANNUAL, I would say hands down that he is my favorite Pérez inker. Those AVENGERS covers they did together— wow! I just love them to death. Having said that, I liked Pérez a lot when Pablo Marcos was inking him early on in the AVENGERS (in the 150s and 160s). It was at that point that the art began to take a quantum step forward, at least in my opinion. I liked the Sinnott stuff also, but Joe's inks kind of overpowered the pencils a little bit. I would like to see that team now!

—Robert Frey



Most of the married couples who signed on for the series were not scheduled to appear as married characters, so the women's maiden names were used for their roles. The exception was Cynthia Drum, whose husband Shelton and children Christian, Olivia, Enola, Shelly, and Winslow all appeared as a family in Issue #1.

I would have to say Josef Rubinstein of I BOTS and INFINITY GAUNTLET because his line work is very tight and is very similar to Pérez's inking (who is the best by far).

—Jack Malley

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Cast member Gail Gosselin's face had to be redrawn and pasted in electronically for the CRIMSON PLAGUE retail poster, so hers is the only one not featured in the original art.

FEEDBACK ON ISSUE #2 OF

The George Pérez NEWSLETTER

Your comments are always welcome!

Erik Merk pointed out some of his reactions to the latest issue:

1. Cover design is good; however, I'd rather have an entire new cover with art in it.
2. Cover price of $6.50 is too high (Yes I realize a lot goes to Diamond), but it's still kinda high for me. Because of this, might I suggest you take some cost-cutting measures that could lessen the price a bit, but not necessary sacrifice quality.

2a. On the cover, maybe you could use ordinary UV lamination as opposed to plastic lamination. I think you shouldn't have laminated both sides of the cover...only the front I think was necessary.

2b. Though I love the extra pages, I'd rather see the magazine devoted to Pérez and not Pérez's fans. I didn't enjoy looking at 12 pages of fan artwork. That's not what I paid for in the mag. That's one reason I don't buy *Wizard* magazine, lots of useless stuff. I think fan art could be reduced to one page or two.

3. A lot of the interviews focus solely on the JLA/Avengers, so I think maybe next issue, you could shift your focus off a bit. News on JLA/AVENGERS I could get from the 'net or *Wizard*. This is a Pérez Newsletter.

Erik, thanks for taking the time to give me your honest comments on my magazine. Let me try and answer some of your questions:

1. Well, as much as I would have liked to have totally new art all the time, I really can't afford to commission George to do them. I really make very little money on this venture, but that isn't my goal anyway. Actually, the cover of the limited edition is the art in the gallery section, the one where the Marvel and DC characters fight Thanos. For various reasons, I couldn't use that on the regular edition's cover. One thing you won't see is art on the cover that was previously published. Those pages were the original Avengers/JLA story that was never published and it was George's suggestion.

2. I will not sacrifice the quality of the magazine. I will look into not having the inside of the covers coated. Maybe that will help a little. The biggest thing is that I'm really small time. I don't have print runs like Marvel or DC, and like I said before, I don't make much on the book. Where you are located really affects the pricing. The biggest way for you to save money is to contribute; everyone that contributes articles receives the issue free. Those who contribute copies of art also receive discounts, depending on the amount of contribution. As for the fan art, I agree with you 100%. When I got the book back from the printers, I thought I went a little overboard with the fan art section. Future issues will have no more than 6 pages, preferably 4. This will happen after #3, the CRIMSON PLAGUE issue. I've got a lot of great drawings that I have to showcase, by pros and amateurs alike.

3. Well if you haven't noticed, I'm not a seasoned interviewer. The biggest way everyone can help with that is if everyone sends me questions that they would like to ask George and I will archive them, and I can plug them into future interviews, and I will give credit where credit is due. Actually, Kirk Philbrick contributed some questions in issue two. He was mistakenly not credited in the issue for that, but will be corrected in issue three.

Well, I hope I answered some of your questions. I'm always trying to make each issue better than the previous, but I can't do it without help. You probably won't be happy about the pricing of this next issue, though, with the projected near-100 page count!

Hey Tony,

Just wanted to let you know that I got the GPN #2s you sent me New Year's Eve. They look great! Thanks so much! I'm looking forward to future issues!

Talk to you soon!
- Mike

Thanks for the support.

Tony,

I got the books last week. They look great! Thanks very much. If possible, please let me know when future issues will be released!

Best wishes,
- Dave Branning

Everyone who orders or e-mails me about the magazine is put on my mailing list.

Hi Tony,

Your Newsletter -- like the last one -- was amazing. It is a great idea to have the cover *just* art. *(Limited Edition)*

My wife and I are talking about submitting an article for the next issue. It will deal with her living with a George Pérez fan and us actually meeting him in person. What do you think about this topic? Would it be a good enough topic to include it in your next newsletter?

Thanks once again,
- Richard

I love the idea. My submission requirements are really easy. You can write about anything that has to do with George. No length requirement and you don't even have to worry about laying it out. I prefer it being e-mailed to me, but you can snail mail it. Remember anybody who contributes an article that is printed gets the issue free.

Tony!

I got my two George Pérez Newsletters yesterday. Very cool publications. Both covers are great. As a side note... at the same time I sent you the money for the two issues, I also mailed out payments to two different eBay dealers. (Coincidentally for the Accent on the First 'E' book, and the Sachs and Violens 4 issue set) and yours was the first to arrive. Says something about Pérez fans, huh? Wish everyone was as cool about mailing out stuff as you are!

- Dave W

Hi again!

I really enjoyed reading your Newsletter. It is interesting to me. I met George in Baltimore last October. I wish that I could've chatted with him but I can't chat because I am deaf. I really wanted to because he is my most favorite artist since I was kid. He helped me with feeling comfortable to read. I don't know why. I was surprised that he penciled sign language in New Teen Titans. When I saw him in Baltimore, I felt special myself. I notice that he is a humorous person. I love humor! I am planning to go to MegaCon 2002 in Orlando in February. I tried to ask information for an interpreter. It is important to me.

Thanks,
- James

I seem to have misplaced your e-mail address, so if you buy issue three, drop me a line and I will try and pass it along to George. Thanks for the support.

Tony,

Received my newsletters. Thank you sooooo much. I have two sketches that George did for me at conventions. Is it too late to use them? Also, I have done other CP drawings; if you would like them as well, let me know. I'll send them to you. Thanks again for the issues, I really appreciate it. Have a good New Year and I'll see you around the cons.

- Steven Miller

It's never too late to contribute anything; art, trivia, articles, etc... Remember you earn discounts or free copies.

Tony,

I received the package yesterday. A million thanks! I never expected signed copies. The articles were interesting and brought back a lot of memories of George's comics I've read over the past 25 years (I had bought his FFs new off the stands but I didn't follow the AVENGERS too much when George was drawing it. However, I did buy his TASKMASTER issue #196 new, because of that awesome Pérez cover). Being an avid collector of 1970s and 80s comics, I didn't realize how much of his work I actually owned until I saw the checklist. As for his FF work, Marvel must have had high regard for it, since they used his drawings for the cover head shots from 1978 all the way until Byrne returned to the title. (I just now recalled a B&W magazine George did around 1978 called, I believe, ORACLE or something like that. I'd have to dig it up if you want info on it.)

I had considered submitting a short article to accompany the cover to BREAKNECK BLVD #0, relating how we acquired the drawing and got it inked by Giordano, but I don't know how interesting it would be to your readers. (All of us in MotioN Comics had a table next to George at the con to sell our comic.) As an aside, I find it interesting that the BLVD cover was actually the THIRD time my work appeared in a magazine featuring George's work; the other two times were in a Dial H For Hero issue (they featured a villain I created) and George drew the cover (#486, if you're interested). THEN, in COMICS SCENE #7, which featured a GP interview, I had a letter printed. What's REALLY interesting about that COMICS SCENE is that it also featured the first professional writing of Peter David, who later wrote FUTURE IMPERFECT with George.

- Tim

That's what the checklist is all about: to help people go back and get books that they don't have or didn't know that George did. Look for Tim's article in a future issue.

Hi there Tony,

I just got in from work and the two issues of the newsletter were waiting for me. Thank you very, very much! From first glance, they look really professional and a nice size to fit in the comic box. I cannot wait to sit back and read them from cover to cover. Once again, thank you, and I would love to contribute an article to a future issue. Just tell me on what and how long it's got to be!!

- Kevin

contribute, contribute, contribute...

GEORGE PÉREZ ON THE 'NET

There are countless websites with materials relating to George and his work. Here are some premier ones, each one verified at publication time by the editor.

(Unofficial Crimson Plague Fansite) ***http://liquidcross.com/crimson/***
(Yahoo Clubs ~ George Pérez) ***http://clubs.yahoo.com/clubs/georgeperez***
(JLA Avengers Port) ***http://jlaavengers.crosswinds.net***
(The Powérful Art of George Pérez) ***http://www.comicbookpros.com/perez.html***
(Vu's George Pérez Fansite - George Pérez.com) ***http://vu.morrissey-solo.com/moz/perez/***
http://georgeperez.com/ *and* ***http://george-perez.com/***
(Swordquest resource) ***http://www.tripoint.org/sq/sq.html***
(George Pérez Art Appreciation Gallery) ***http://perezgallery.crosswinds.net/index.htm***
(Unofficial George Pérez Fansite) ***http://www.geocities.com/Area51/Capsule/4625/***
(The Artist's Choice - Pérez Art available for purchase) ***http://www.theartistschoice.com/***

I know as this magazine continues I will be adding more sites to the list. Please, if you know of any, e-mail me at *tlorenz101@aol.com*

The fictionally named Larissa Simmons (DiNA:'s mom) was physically based on Barbara Minerva Vogelgesang, George's inspiration for the Cheetah character during his run on WONDER WOMAN. Larissa was a name George took from a food vendor he met in Disney World. Shannon Lower's fictional father Theofilos V. Lower was based on Theofilos Ventouras, another character who appeared in WONDER WOMAN. Neither Barbara nor Theo actually signed on as cast members for CRIMSON PLAGUE.

The drawings created by DiNA: at the end of Issue #2 were actually drawn by Tom Smith's youngest daughter, Deanna.

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And here's something just for fun! Break out your copies of CRIMSON PLAGUE everyone, and see what you can find!

One of these scenes
is not like the others,
One of these scenes
doesn't belong.
Can you tell which scene
is not like the others
By the time we finish our song?

Did you guess which scene
was not like the others?
Did you guess which scene
doesn't belong?
If you guessed which scene
is not like the others,
Then you're absolutely...
right!

JESUS, ROO-- WHADDYA THINK I'M TRYIN TO DO!?
BUT WHAT GOOD'S OUTRACING HIM WHEN HE'S GOT THOSE FREAKIN' BLASTERS!?
SHOVE YOUR EXCUSES! IF YOU AND ENRIQUE HADN'T PANICKED--

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COME JOIN THE FUN!

CONTRIBUTORS ALWAYS NEEDED!

Articles, Artwork, Fan Art, Trivia, News, Checklist Assistance, etc...

The purpose of *The George Pérez Newletter* is to provide a venue to display the incredible art of this exceptional artist, and to make available for perusal new interviews and insightful articles regarding Mr. Pérez, as well as to showcase artwork and talent inspired by his work.

The staff of *The George Pérez Newsletter* strives to provide the most excellent product that we are capable of, and we welcome comments and criticisms.

We make no claims to expertise, so if you find an error or discrepancy, please notify us and we will amend it in the next issue.

We at *The George Pérez Newsletter* thank YOU, the reader, for purchasing this special endeavor. We hope you'll be with us for future issues.